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MOVING PICTURE WORLD

AFORNIA TATE

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BERT LYTELL

in

LOMBARDI LTD.

by

Frederic & Fanny Hatton

A SURE FIRE CAPACITY PICTURE

METRO PICTURES CORPORATION

Maxwell Karger
Director General

PUBLISHED EVERY FRIDAY BY
HALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
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D.W. GRIFFITH'S "BROKEN BLOSSOMS"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

729 Seventh Ave. New York City

RSAL

GREAT MYSTERY

Played by an ALL STAR cast including

EILEEN SEDGWICK
REEVES

WITH a brand new idea, a brand new subject and stars, who are known round the world—you have advertising possibilities that will smash any and every serial competition on the market. We are now preparing a huge newspaper advertising campaign for exhibitors that promises some genuine sensations. BOOK IT NOW, before it is grabbed away from you. 18 weeks of wonderful serial photo drama—18.

Released by
UNIVERSAL FOR UNITED STATES & CANADA
THRU SIXTY SIX EXCHANGES

Guilty! We Admit It

WE SHOULDER the responsibility. We ARE the sponsors (and for five years the sole exponents) of National Motion Picture Advertising.

Month after month, year after year, we have carried practically the whole burden.

But in that time we have sold the Motion Picture to the great American Public, to the classes as well as the masses.

Our dignified, wisely worded presentation of the case of the motion picture has aided materially in its elevation to its present high standing, and—

At the same time has ineffaceably established the words PARAMOUNT-ARTCRAFT as household words.

Altogether we have expended over $3,000,000 in this stimulation of interest in, and patronage to the motion picture theatre.

Thereby we have benefited everyone in any way identified with or interested in the success of this industry.

That we have profited substantially by this policy is but logical because we have painstakingly linked in close association the words PARAMOUNT-ARTCRAFT and QUALITY MOTION PICTURES.

And the Public today, the great Public which reads the Saturday Evening Post and other National periodicals—

Subconsciously thinks PARAMOUNT-ARTCRAFT when it thinks QUALITY MOTION PICTURES.

We are ranked among the great National Advertisers, and because we have backed up our advertising with pictures of a consistently high quality—

The name PARAMOUNT-ARTCRAFT now represents a tremendous asset to any theatre.

Are there any dissenting voices? There are not!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

As big as Features

You bet!

THESE ads, in the New York daily newspapers, show what big exhibitors think of Paramount MACK SENNETT Comedies as features. Grauman's in Los Angeles played "Uncle Tom Without the Cabin" as a feature and cleaned up. So with the Rialto, so with the Strand. And so with you, too. They *are* features and you can make feature money if you play them up as they should be played.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

AMUSEMENTS

RIALTO

Times Square
HUGO RIESENFELD, Director

ENID BENNETT
In a Paramount Picture
"STEPPING OUT"
AND
MACK SENNETT'S
Greatest Paramount Comedy
"UNCLE TOM Without the Cabin"
With Ben Turpin, Charles Conklin, Ford Sterling, and Marie Prevost
RIALTO ORCHESTRA
Overture.

AMUSEMENTS

RIVOLI

B'WAY AT 49TH ST.
HUGO RIESENFELD, Director.
Beginning To-day at 1 P. M.
MARGUERITE CLARK
in a Paramount-Artcraft Picture
"WIDOW BY PROXY"
"SHOCKS OF DOOM"
from a story by O. Henry
SUNSHINE COMEDY
"His Naughty Wife"
RIVOLI ORCHESTRA
"Dance of the Hours"

What's a Star Cast

Get This—
Anita Stewart,
Kathlyn Williams,
Anna Q. Nilsson,
Tully Marshall,
Mahlon Hamilton,
Thomas Holding,
and a dozen others.

Group a lot of real stars like this in a great big story, then have a director like Marshall Neilan on the job and picture patrons are sure of a great treat.

A NATIONAL MARK INSTITUTION
STRAND
B'WAY and 47th St.
Direction JACK EATON—COMMENCING TO-DAY.
LOUIS B. MAYER Presents
ANITA STEWART
in "HER KINGDOM OF DREAMS"
SUPPORTED BY STAR CAST
STRAND SYMPHONY ORCHESTRA
"MADAMA BUTTERFLY." Puccini
CARL EDOUARDE, Conductor
MACK SENNETT'S
Newest Paramount Comedy
'UNCLE TOM WITHOUT THE CABIN'
SOLOISTS SCENIC FEATURE

An Invitation and a Challenge

"The Miracle Man"

"The Miracle Man"

We invite those who love the big the masterly and the impressively dramatic, to see the screen's mightiest story of human appeal,

George Loane Tucker's

"The MIRACLE MAN"

A Paramount-Artcraft Special

We challenge those who doubt the films' supreme power to strike the heart, to see this soul-awakening production—words cannot convey its tremendous force.

ONE MONTH ON BROADWAY
P.S.—ASK THE MAN WHO'S SEEN IT!

NOW AT
B. S. MOSS'
BROADWAY
BROADWAY AT 41 ST. STREET
CONTINUOUS 1 TO 11 P. M.
POPULAR PRICES
Special Musical Score by Symphony Orchestra

Alex Yokel & J. Stuart Gillespie
Present

Paramount-BRIGGS COMEDIES

By BRIGGS OF THE NEW YORK TRIBUNE
SCENARIOS AND SUPERVISION
BY CLARE A. BRIGGS

There's comedy in the turn of his hand

CLARE BRIGGS, famous illustrator, puts his delicious humor of real life back into real life with every Paramount Briggs Comedy. Based on such popular subjects as "The Days of Real Sport," "Married Life" and others, such comedies as "New Folks in Town," "Skinny, School and Scandal," "Surprise Party and Ever'thing," "Handy Man Around the House," "The Fotygraft Gallery," "Secret S'eiety," and others, have a comedy appeal for audiences you can't afford to overlook.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

Compelling the admiration of the millions

Insure certain profits by early playing dates

WILLIAM FOX presents

Tom Mix in THE SPEED MANIAC

A Mix Special of love, stunts and thrills

FOX ENTERTAINMENTS

COMING!

Tom Mix in THE DAREDEVIL

It is charming all the world *and* rolling up exhibitor's profits

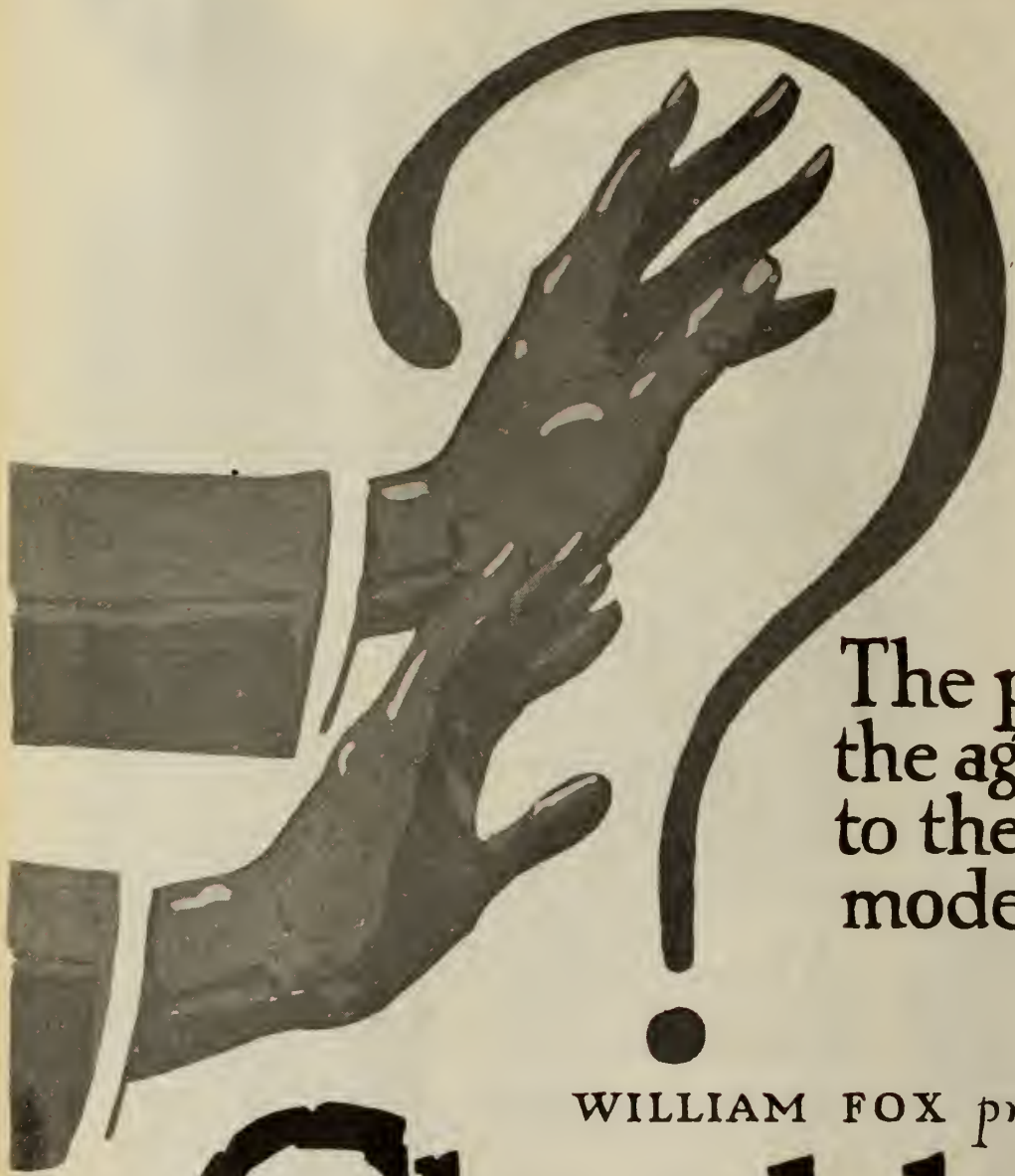
WILLIAM FOX
presents
THEDA BARA
in
Kathleen Mavourneen

Directed by Charles J. Brabin
A Super Theda Bara Production

Insure certain profits by early playing dates

FOX ENTERTAINMENTS

Insure certain profits by early playing dates
William Fox presents
MADLAINE TRAVERS
in
SNARES of PARIS
Directed by Howard M. Mitchell
A triumph for the empress of stormy emotion
An Excel Picture of fascination
COMING!
MADLAINE TRAVERSE in LOST MONEY
FOX ENTERTAINMENTS



The problem of the ages reduced to the terms of modern life.

WILLIAM FOX *presents*

Should a Hus

The FOX
1920 CINEMELODRAMA

Insure certain profits by early playing dates

band forgive?

Staged by R·A·Walsh

A FOX SPECIAL
of the uttermost in
box office drawing
power·

FOX ENTERTAINMENTS

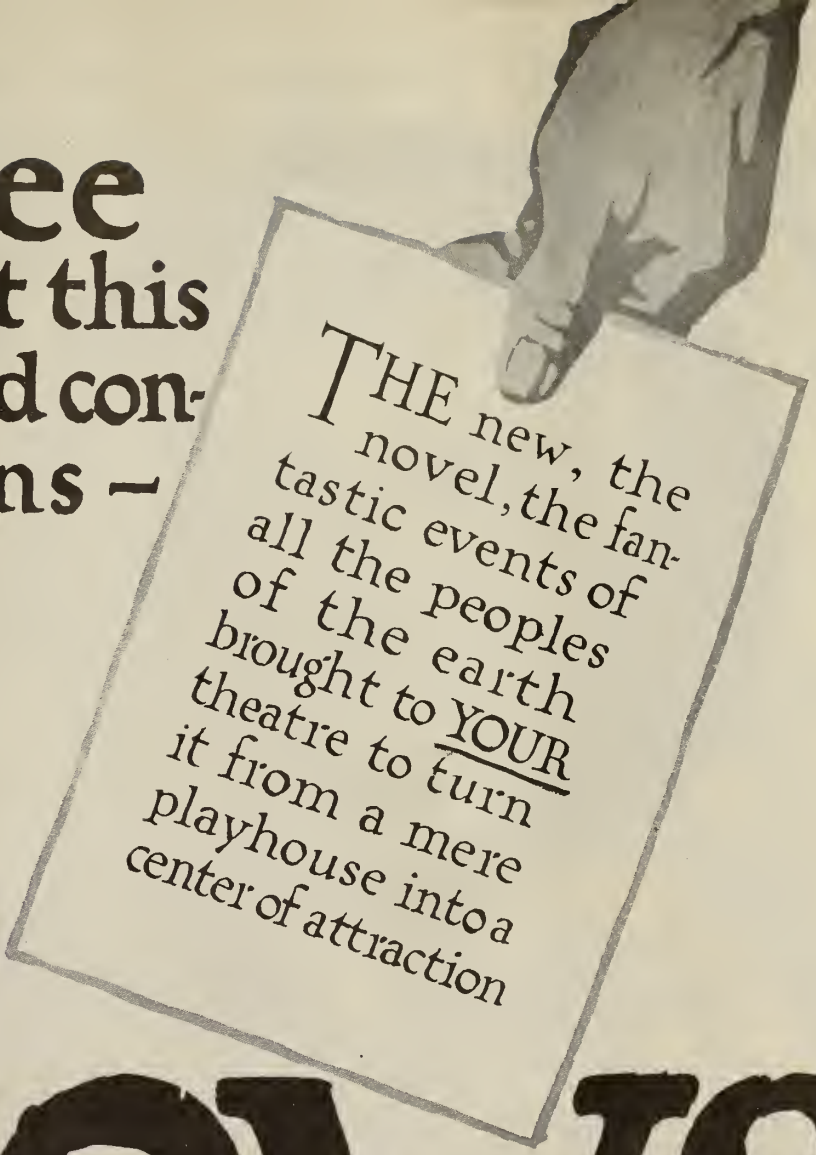
THE greatest news and picture gathering organization in the world has been created to produce, *twice weekly beginning in October*

fox

Insure certain profits by early playing dates

MIGHTIEST OF ALL

See what this world contains –


THE new, the novel, the fantastic events of all the peoples of the earth brought to YOUR theatre to turn it from a mere playhouse into a center of attraction

NEWS

Features – Oddities
News Events

FOX ENTERTAINMENTS

Insure certain profits by early playing dates

The Playwright
DAVID BELASCO

The Star
THEDA BARA

WILLIAM FOX
presents
THEDA BARA
in
La Belle Russe
By David Belasco
A Super Theda Bara Production
Directed by Charles J. Brabin

Coming THEDA BARA
in *Lure of Ambition*

FOX ENTERTAINMENTS

"Everybody's Business!"

An intensely Human play, replete with
THRILLS
ACTION-SUSPENSE
AND ROMANCE.

ADDRESS ALL REQUESTS TO

W.H.PRODUCTIONS CO.

71 West 23rd St. New York

A GREATER BOX-OFFICE ATTRACTION THAN "Mickey"

THE LOST BATTALION

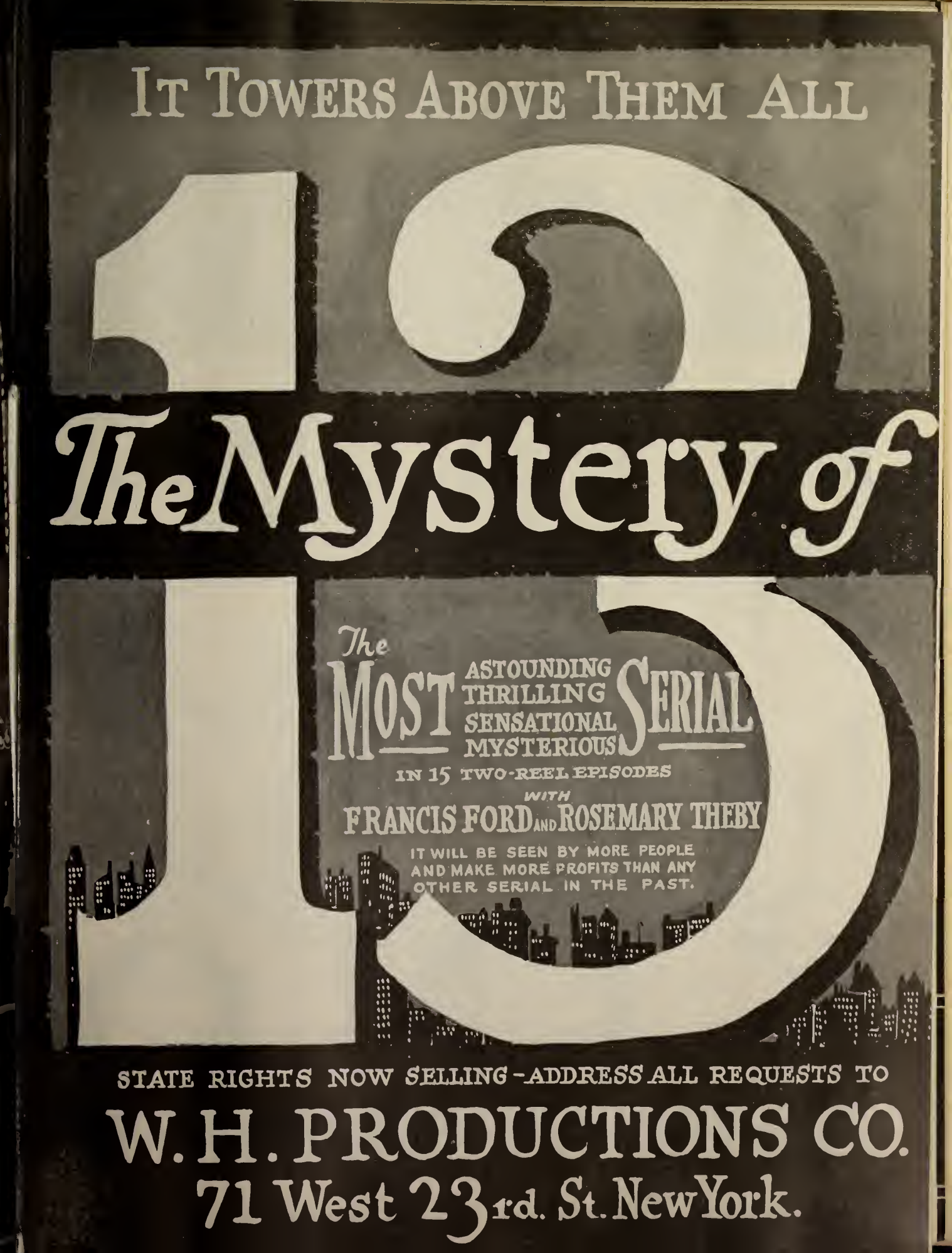
THE LOST BATTALION

GEO. M. COHAN THEATRE

STATE RIGHTS NOW SELLING - ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.

71 West 23rd. St. New York.


IT TOWERS ABOVE THEM ALL
13
The Mystery of
13
The
MOST ASTOUNDING
THRILLING
SENSATIONAL
MYSTERIOUS SERIAL
IN 15 TWO-REEL EPISODES
WITH
FRANCIS FORD AND ROSEMARY THEBY
IT WILL BE SEEN BY MORE PEOPLE
AND MAKE MORE PROFITS THAN ANY
OTHER SERIAL IN THE PAST.
STATE RIGHTS NOW SELLING - ADDRESS ALL REQUESTS TO
W. H. PRODUCTIONS CO.
71 West 23rd. St. New York.

100 PERCENT

RIVOLI
RIALTO
BROADWAY

and leading theatres everywhere

KINO

Distributed by
WORLD PICTURES

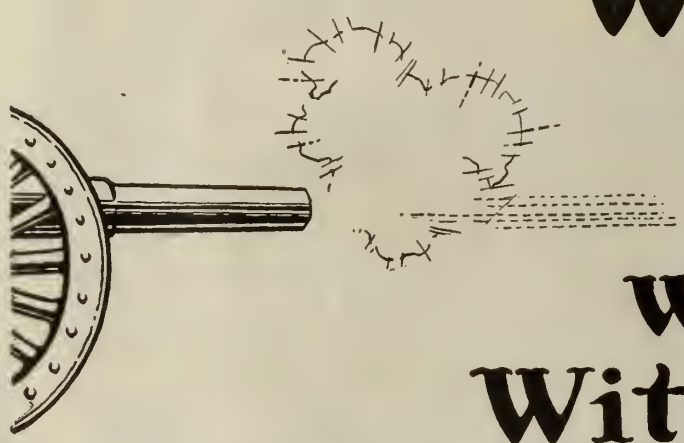
The LAUGH GETTERS
Ham & Bud
SINGLE REEL COMEDIES
ARE WE POPULAR?
I'LL TELL THE WORLD
ONE A WEEK FOR 52 WEEKS
GREATER N.Y. & WESTCHESTER MAGNET FILM EX. CO. 729 7th AVE. N.Y.C.
NORTHERN NEW JERSEY N.J. METRO 729-7th AVE. N.Y.C.
WEST PA. & WEST VA. STANDARD FILM EX 412 FERRY ST. PITTSBURGH, PA.
TENN. N.&S.CAR. GA. ALA. & FLA. SAVINI FILM 63 WALTON ST. ATLANTA, GA.
MICHIGAN STAND. FEATURES 2ND FILM EX. BLDG. DETROIT MICH.
KANSAS & W. MO. CRESCENT FILM COMPANY 314 Gloyd Bldg. KANSAS CITY MO.
ILL. MO. & E. OKLA. STANDARD FILM CORP. 3317 OLIVE ST. ST. LOUIS, MO.
N. ILL. IND. & WIS. UNITY PHOTO-PLAYS CO. 207 S. WABASH AVE. CHICAGO, ILL.

NEW PRINTS FROM THE ORIGINAL NEGATIVE

If your territory is not listed here it is still open

JANS PRODUCTIONS INC.

729 SEVENTH AVE., N.Y.C.



We Are NOT"
Mr. State-
When We Say
We Hit The
With Frank P.
"BULLIN' THE

Featuring MARGUE

supported by an all-star

A SATIRE—A COMEDY—A DRAMA—A BUR

"To countenance with seriousness ridiculous propositions engenders

Towns were built and destroyed. A riot in a new, startling, original manner to make you laugh.

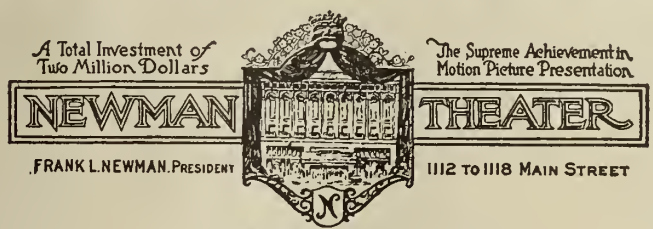
Beauties, cabarets, laughable, clean ever

For Territorial Rights write or wire EFF & EFF

Sparkling, womanly, refined and greater than all these — *different*, is Alice Joyce in "The Winchester Woman" which Albert E. Smith presents. The title sounds great as you say it. It is suggestive of just what the production contains—romance, intrigue, the unusual and unexpected. It is the story of how a strong, honorable woman cleared the clouds from her own name and stood ready to sacrifice everything to save a young girl from the threatening blight of dishonor. It is a Vitagraph feature

LARRY SEMON
COMEDIES

LARRY SEMON


A Total Investment of Two Million Dollars
The Supreme Achievement in Motion Picture Presentation
NEWMAN THEATER
FRANK L. NEWMAN, PRESIDENT
1112 TO 1118 MAIN STREET
Kansas City, Mo.

OFFICE OF
MILTON H. FELD, MGR.

September 4
1 9 1 9

Dear friend Nine:

For some time past I have been wanting to write you regarding the manner in which the Larry Seamon Comedies are going over at the Newman Theater.

If you will remember, when I looked at the first one we used, there was considerable doubt in my mind and I hesitated in booking a slapstick comedy. After screening "HIS SIMPLE LIFE" for the second time, I decided to give it a trial. The result you know. We have used every Larry Seamon Comedy since and have contracted for the entire series.

I can truthfully state that no other brand of comedies shown in this theater have the enter tainment values and the ability to please that the Larry Seamons' have. They are genuine comedies in every sense of the word, -- well acted, well staged, well directed and founded on good stories with as much attention to detail and continuity as the biggest features; best of all they please the Newman audiences which I believe to be the most critical in the city.

Assuring you that it is my pleasure to heartily recommend the Larry Seamon Comedies to my many exhibitor friends in this territory, I beg to remain

Cordially yours,

Milton H. Feld

Manager,
NEWMAN THEATER.

Mr. F. F. Nine,
Vitagraph
Boley Bldg.,
City.

COMEDIES

VITAGRAPH
Albert E. Smith. *President*

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

BIG SOUTHWESTERN BOOM CONTINUES

New Theatres Springing Up in Every Part of Texas and Oklahoma—Tendency Toward Much Larger Houses

THE unparalleled boom in moving picture theatre construction throughout southwestern territory still continues without abatement. In every part of Texas and Oklahoma new theatres are springing up. The tendency is for the erection of very much larger theatres than was formerly the rule. In towns where a 400-seat house formerly sufficed, now a theatre of at least 1,200 capacity is usually planned.

Henry C. Stearns is building a new theatre in the business district of Kingsville, Texas. It will seat 1,100 people and will be equipped with a pipe organ, patent ventilating and heating system and all modern appliances. His slogan will be "A Dime All the Time." The opening date is set for Thanksgiving Day.

Gill Building a $40,000 House.

O. Gill, of Hugo, Okla., is constructing a new theatre which will seat 800 persons and cost $40,000. It will be called the Erie Theatre and will take the place of the old Erie Theatre.

The Nolen Amusement Company will open a new theatre at Parks Camp, Breckenridge, Texas, on October 15. This is in the oil fields.

The largest theatre for negroes in the entire South is being constructed in Shreveport, La., by E. V. Richards, of the Saenger Amusement Company. It will seat 2,000 and will have a $10,000 pipe organ.

The Green Mount Amusement Company, of Sherman, Texas, has been incorporated for the purpose of constructing a new theatre in that city. H. F. and Ollie Young are incorporators.

Spends $15,000 in Remodeling.

P. C. Crown has purchased the Star Theatre at De Leon, Texas, and is remodeling it and doubling its capacity at a cost of $15,000.

Mrs. V. P. Shirley has opened the new Shirley Theatre at Honey Grove, Texas. She now owns two theatres in that city.

The Art Hamley Theatre at Paul's Valley, Okla., which seats 600, will be completed and ready for opening in October.

New theatres are in the course of construction at Hewitt, Okla., and Clinton, Okla., and the Woolam Theatre at Walters has just been opened.

Eugene Mudd, formerly of the Empress of Wauri'a, Okla., has opened a new airdome in Walters, Okla. The town is in the midst of an oil boom.

The Woodmen of the World are erecting a new $100,000 moving picture theatre and clubhouse at San Saba, Texas. The building will be of three stories, the lower part being used for a 1,200 seating capacity theatre.

The new theatres are all in addition to those contemplated or in process of building as the result of the recent southwestern controversy regarding control of theatres by producing concerns.

Work Succeeds Gradwell As Head of World Film

THE board of directors of the World Film Corporation announce that President Ricord Gradwell has tendered his resignation, effective Sept. 30. No announcement as to Mr. Gradwell's future activities is made except that he remains on the board of directors.

Milton C. Work has been elected president. He has, ever since the inauguration of the company, been a member of the finance committee.

Briton N. Busch, besides being treasurer, will become general manager.

George Meeker remains general sales manager; Lee Kugel is in charge of publicity and S. B. Van Horn of advertising.

Strand for Allentown Will Be Completed by New Year's

MAX SPIEGEEL, vice-president of the Mark Strand Theatre Co., and Sol Brill have closed a lease for a theatre to be erected in Allentown, Pa. The house will be modeled after the combination of the New York Strand, Rialto and Rivoli theatres and have a capacity of 2,000 seats on two floors. It will be of the most modern type of construction, with a lobby of 30 feet for an entrance on Hamilton street.

The owners of the property, who are building the theatre for Spiegel & Brill, are Channock & Senterowitz, real estate operators of Allentown. The theatre building is under construction and the lobby building is entirely completed.

Congress to Investigate Army Film, "Fit to Fight"

AS SOON as the select House committee investigating expenditures by the War Department get to the end of some of the special investigations it is now engaged in, attention will be directed towards the acquisition by commercial agencies of the film, "Fit to Fight." A similar announcement was made some weeks ago, and following this, Mr. Graham, chairman of the committee, told the correspondent of the Moving Picture World, the film was withdrawn.

Congressman Graham's committee is digging into everything that has the appearance of being open to criticism. "The actors in this film gave their services free," he said, "and it was agreed that the pictures should be used in connection with our army activities only. The film was indorsed by the Public Health Service and various branches of the Government. We learned that it had been turned over to a private corporation to be shown for gain. The promoters capitalized the fact that the picture bore official indorsement. People paid money for it because they were led to believe it was helping the government; that it was a patriotic duty."

Congressman Graham denies that the purpose of the whole investigation is to get information to be used in the next Presidential campaign.

Texas Exhibitors Form to Combat High Prices

THE Texas Exhibitors' Circuit, an organization to combat high prices and aid exhibitors in mutually solving the problems of the moving picture business, has been organized by South Texas exhibitors. It will eventually include exhibitors in all sections of the state.

The organization meeting was held at the Rice Hotel in Houston on September 10. E. T. Peter, of Cuero and Yoakum, was elected president. H. H. Elliott, of Corpus Christi, is vice president, and H. C. Stearns, of Kingsville, is secretary and treasurer. Directors are E. T. Peter, O. A. Engelbrecht of Temple, G. C. Cage, of Mercedes, F. L. Shubeck, of El Campo, Sam Schwartz, of Eagle Pass, and H. H. Staacke, of Seguin.

E. T. Peter has established offices for the circuit in Dallas and will enlist North Texas exhibitors.

Dumont Signs Contract With Famous Players

JEAN MONTE DUMONT, who played the role of "The Dope" in "The Miracle Man," a Paramount-Artcraft Special produced by George Loan Tucker, has been placed under contract by the Famous Players-Lasky Corporation and is now a member of the stock company at the Lasky studio. Mr. Dumont by his splendid work in the unforgettable "Miracle Man," has proved his unusual talent.

Prior to Mr. Dumont's work in "The Miracle Man," he appeared in Smalley productions extensively. He is a Kentuckian and previous to his screen career was a stock actor and even had a fling at opera in Chicago.

Pittsburg Meeting of M. P. Engineers

President H. A. Camp, of the Society of Moving Picture Engineers, gives notice of the meeting of the Society at the Penn Hotel, Pittsburg, October 13-15, and requests us to transmit the information to our readers.

Film Company Considering Site at Rochester Would Be Convenient to Eastman Kodak Plant

INDICATIONS are that Rochester, long a center for the manufacture of raw material and supplies for the motion picture industry, may also become a producing center. Negotiations are under way for the establishment of extensive studios at Glen Haven on the shores of Irondequoit Bay. A representative of one of the big producing companies has been devoting considerable time to an inspection of Glen Haven and its environs, with a view to utilizing nature's effects there for locations. The New York State Railways own the property at Glen Haven, and according to an official of that concern the film man is expected to recommend to his company that they take over the bay property.

The sand bluffs along the bay, the abundant verdure and the great variety of scenic effects possible, due to the peculiar topography of the bay region, are said to have made the film man quite enthusiastic. Surrounding the bay is a chain of picturesque hills, some wooded and some bare, numerous striking valleys and prettily situated summer colonies. These, with the added attractions of Lake Ontario at the outlet of the bay, combined with the advantages of cheap power and light, proximity to a city base and the comparative isolation of Glen Haven are understood to be just what the producing company wants.

Railway Company Considering Offer.

Both a long lease and an outright purchase of the place are under dissussion, but Bertram E. Wilson, general passenger agent of the New York State Railways, says that his company is not prepared to make any announcement on the subject, although he admitted that such a producing plant may be established soon. He said that his company has the expert opinion of motion picture people that the bay property is ideal for the making of pictures. It is understood that the film company now negotiating for the property would erect offices, laboratories and large dormitories in addition to the studio structures.

It is believed that the location in Rochester of the Eastman Kodak Company is considered as an unusual advantage for any producing company which might locate in Rochester. In addition to being near the source of the raw film and other materials, it is expected that considerable use might be made of the extensive laboratories and other departments of the Eastman plants.

Denver Showman Seeing New York

H. E. Ellison, of the firm of Greaves & Ellison, manager of the Rialto and Princess theatres, Denver, left for home Wednesday evening, September 24, after spending a few days here as guest of Famous Players-Lasky. The World was represented at an interview with Mr. Ellison just before the Denverite took the train and in our next issue we will be able to present, at length, some interesting observations that limited time at our disposal will not permit us to prepare for this issue.

One item of concern to Famous Players-Lasky would be here to note that Mr. Ellison took with him contracts for another year of Paramount pictures to be shown at both houses.

Sid Grauman Introduced to Tradepaper Folk at Lunch

JOHN C. FLINN, director of advertising and publicity for Famous Players-Lasky, introduced Sid Grauman, manager of Grauman's Million Dollar Theatre, Los Angeles, to writers for the film tradepapers at a very much enjoyed luncheon, September 19, at the Claridge Hotel. Elsewhere the readers of these lines will find a view of Mr. Grauman and those who came to meet him and eat of John Flinn's generous repast.

As it was late in the week and far from pay-day for most of the tradepaper people the majority of those in attendance had a special purpose and enthusiasm in welcoming Mr. Grauman to our city. Twelve years have elapsed since the Los Angeles showman was here and he must have noticed a great change in the town in general and the moving picture industry in particular.

Mr. Grauman made a very graceful speech in which he told of his own appreciation of the trade papers; briefly estimated their value to the picture showman, and declared with fervor that they were essential to the conduct of moving picture exhibition and distribution. The luncheon was entirely informal and developed into a most enjoyable event with Mr. Grauman making a personal hit with the newspaper boys and girls—Agnes Smith and Louella Parsons.

No Truth in "Big Four" Rumor, Says Abrams

LAST week some over-zealous rumor-mongers reported that plans were under way whereby the product of United Artists Corporation—the "Big Four"—would be handled through the Goldwyn Distributing Organization.

When this report was called to the attention of the United Artists Corporation home office, it was stated that absolutely nothing was known of such a move and that the story was too preposterous to be given further consideration.

Nevertheless, at the instance of several of the more conservative trade papers, who had heard the story and who naturally wanted absolute verification before publication, the home office wired to Hiram Abrams, who is now at the Coast, to ascertain if any semblance of truth lay back of the report.

Mr. Abrams has wired back an unqualified and absolute denial.

Julius Schwartz With Elks

Julius Schwartz, who has been with the Fox Film Corporation for five years, has joined the Elk Photoplays' sales force. Mr. Schwartz is known and well liked by exhibitors throughout Greater New York.

The Tradepaper Gang Which Told Sid Grauman of All the High Spots Which Had Been Leveled Since Twelve Years Back.
Twelve years have elapsed since the owner of Grauman's Million Dollar Theatre, Los Angeles, has visited New York. Mr. Grauman is seated in the center. At his right is Eugene Zukor, while the millionaire fat man on his left is our own Walter Rambler Hill. The group includes trade paper men and members of the Famous Players-Lasky staff.

"Forget All Differences"-Rembusch Writes Cohen on Tax Revision Urging That All Stand Together

Indianapolis, Ind., Sept. 17, 1919.

"Sidney Cohen, New York City, N. Y.

"My dear Sidney:

"Your favor of Aug. 18 at hand and I am very glad to know that New York State Exhibitors are well organized and working successfully. Our ever hope is to see all states organized to the very last exhibitors promoting the best interests of the exhibitor and the entire industry and it is this wish that we desire to express in our reply now.

"Your letter states, 'We must once and for all build up a real representative organization.' Every exhibitor will agree with this fact and we are urging that all assist in bringing this about, no matter what our personal feelings are.

"The National Organization is not wedded to any particular plan of organization. If the congressional plan of representation or any other plan should please the majority it will be adopted.

"Our constitution, by-laws and basis of representation can be changed at any time by the Executive Committee composed of one member from each state. We can vote on a question by mail or wire, when urgent.

"Therefore let me plead that we forget all differences and all personalities at this time and give our entire attention and energies to the one great problem before us, **tax revision.**

"Let us not go before Congress in broken groups and each group with a different idea and angle of what should be done and all working at cross purposes as we have in the past. If we go before Congress in any way except as one national body we may just as well stay at home and save our efforts.

"The very reason why we are burdened with more than our just share of taxes is because in the past we have always divided ourselves against ourselves. There have been times when Congress wanted to know and was much annoyed and displeased because they could not get the facts for the reason that various groups had various and conflicting requests and suggestions on the matter of just taxation.

"Therefore it seems to me there can be only one thing to do and that is to all work together as one body in the tax revision work at this time, and whatever else is to be done to adjust such differences as soon as possible afterwards.

"I confess that the convention at St. Louis did not accomplish all the things we should, but it was mostly due to the intense heat that our meetings were cut short. We could hardly keep the exhibitors in session on account of the discomfort of the heat and that goes for the officers also. Next year at Ocean View we will have a cool spot that will lend itself to more agreeable meeting conditions and we can have a great 'get together' meeting at that time.

"In closing let me reiterate again my appeal to you and all exhibitors to join in one effort to bring about tax revision. Let us do everything possible to the end that there may be one tax effort on the part of all exhibitors in one body, so we may be one in action, one in thought, and one in organization.

"Please let me hear from you. With kindest regards I am,

"Cordially and fraternally,

"MOTION PICTURE EXHIBITORS OF AMERICA, INC.,

"Frank A. Rembusch, Nat. Sec."

"Gulliver" Jenson, Energetic Sales Promoter, on Tour of Goldwyn's Middle West Exchanges

IF YOU are an exhibitor, ten to one you don't need an introduction to E. C. (Gulliver) Jensen, Goldwyn's energetic sales promoter, who left the home office last week to visit Goldwyn exchanges in the Middle West. Mr. Jensen's schedule calls for stops at Detroit, Chicago, Minneapolis, Omaha and Kansas City, but it is likely the trip will be extended, for once he gets away from New York there is no knowing where Jensen's travels will take him. That is why they call him "Gulliver" Jensen.

Mr. Jensen is a recent acquisition to the sales organization that Felix F. Feist is building up in the Goldwyn Distributing Corporation, but he is an old associate of Mr. Feist and a motion picture man of the broadest experience. There is no angle of the marketing of film with which Mr. Jensen has not come in personal touch.

Started as Office Boy.

Back in the days of the Kinemacolor Company, Mr. Jensen saw the possibilities in the picture business. He began as an office boy in the Kinemacolor Company when Felix Feist was advertising director of that concern. Soon he became assistant purchasing agent, then manager of the poster department and booker, and in less than four years he was sent to Chicago as head of Kinemacolor's branch there. Mr. Jensen is credited with launching the F-I-L-M clubs in the middle western metropolis.

With the passing of Kinemacolor, the young branch manager returned east and opened the Feature Booking Office in Brooklyn. Before long he was called back to Chicago as assistant manager of the Celebrated Players Film Company. Then he was selected by Mr. Feist as the ideal executive to head the Chicago branch of the World Film Corporation.

Having organized the Chicago office, Mr. Jensen was appointed western division manager. He was so successful that his abilities as an organizer were given a broader outlet in the capacity of general field representative, an office that he held until he entered the army. Soon after his discharge, Mr. Feist secured him to spread the gospel of Goldwyn pictures.

E. C. Jensen.

"Last of the Seminoles" Is Latest Prizma Picture

WORLD PICTURES will have ready for distribution this coming week a new Prizma natural color picture entitled "The Last of the Seminoles." This release has just come from the Prizma laboratories and is one of the most interesting subjects so far put out by this company. It was taken deep in the Everglades of Florida where 500 Seminoles, the remnant of the last of a nation of 50,000 red men live. It is an interesting portrayal of the customs of a people almost extinct.

Their camps are scattered far and wide and it is a difficult task to find and photograph them. Just recently, however, an expedition sent out by Prizma, Inc., producers of motion pictures in nature's colors, has been successful in penetrating the Everglades and bringing back a story of the life and habits of this fast disappearing race.

MADE SALES HEAD OF NICHOLAS POWER

President Earl Appoints S. S. Cassard Sales Manager—de Hart Becomes an Assistant—Business Increasing

THE cinemachinery trade throughout the United States and Canada is interested in the announcement which has just been made by the Nicholas Power Company, Inc., of the appointment of S. S. Cassard, as sales manager of the organization, and the enlargement of the office sales force through the addition of another assistant sales manager in the person of S. E. deHart. The formal announcement of the changes has just been made by letter to the various Power's distributors and dealers throughout the country. F. J. Bird, for the past four months assistant sales manager, continues in the same capacity and with Mr. deHart will work under the direction of Mr. Cassard.

The enlargement of the sales force and its reorganization along the lines indicated, has been made necessary by the recent rapid increase of the Power's business and the development of plans which the company has had under way for some time, looking toward an even more active sales campaign in the future.

The changes are the result of investigations and conferences by Edward Earl and Will C. Smith, respectively president and general manager of the company.

"We have found," said Mr. Earl, "that our business has been steadily outgrowing its methods of sales and service. We have decided that inasmuch as the long established Power's policy, which calls for genuine and careful personal attention to every detail of our business representing contact with customers or prospects, must be maintained, the changes we have just made are necessary."

Cassard Well Known to Earl.

Neither Mr. Earl nor Mr. Smith cared to discuss in detail the plans for the future, which have to some extent influenced the enlargement of the sales force.

"The state of near chaos," said Mr. Smith, "which was created in practically every manufacturing plant because of war conditions is now a thing of the past as far as we are concerned. Our plant is working at a higher rate of speed and efficiency than it has enjoyed at any previous period of its existence."

S. S. Cassard, the new sales manager of the company, is new only as to title. He has been identified with the company for many years, and before joining the Power's forces was identified with President Earl as sales manager of a well known brass company. Mr. Cassard came to the Power's company as purchasing agent, and more recently has been assistant general manager.

When interviewed on the subject of his promotion, Mr. Cassard remarked, "A selling organization can make its sales manager as big as he will let it. I am going to let it." Mr. Cassard is already widely known among moving picture people throughout the United States and Canada, but under the new arrangement he will enjoy even greater personal contact with the rank and file of the industry, in view of the fact that he expects to make frequent trips throughout the country in the interests of the company.

Mr. Bird and Mr. deHart, assistant sales managers, have also been in the employ of the Power's company for a number of years. They have earned their promotion by rendering valuable service.

Three Figures in the Enlargement of the Nicholas Power Organization.
Above, S. S. Cassard, made Sales Manager; F. J. Bird, who continues as assistant sales manager; right, E. E. DeHart added to office force as assistant sales manager.

Trade Paper Inserts Form Realart Advertising Book

SO far as we know the beautiful tradepaper "inserts" of distributors of moving pictures have never been used in exactly the same form that Realart is now applying them to sales promotion. Realart's inserts in Moving Picture World have stood handsomely the test of comparison with similar advertising for other firms and taking them beyond their initial use, Realart is pioneering—even in its youth.

Jay A. Gove, associate director of Realart publicity, has shown us a very attractive formation of inserts duplicating those that have appeared in Moving Picture World—bound in heavy paper, tied with cord and opening as a book of art that is sure to arrest attention. The work embraces sixteen pages and cover.

Inserts Are Localized.

In the booklet that is sent to Realart exchanges and mailed to exhibitors there is an additional insert that carries "Realart Talk" and a list of branch distributing plants. The front cover of the booklet also carries, to exhibitors, a "foreword" of importance.

Thus does Realart localize its inserts. In placing the original order with the insert-printers, allowance is made for the extra quantities necessary to form the booklet, and it is fair to presume that exhibitors will be well covered. If in the great mass of mail every picture showman gets every day these booklets do not get waste-basketed, the exhibitor will have an attractive souvenir.

If, on the other hand, the showman doesn't open the Realart envelope he will see the same inserts in the Moving Picture World—which he pays $3 for, always opens, reads and files for daily reference and help in conducting his house.

Begin Work on "Peddler of Lies."

Coincident with the first installment of Henry C. Rowland's novel, "The Peddler," in the Saturday Evening Post on Thursday, September 18, Universal started work on the screen version of the story under the title of "The Peddler of Lies," and the probabilities are that the photoplay will be ready for release as soon as the novel has run its course in the popular weekly.

"Big Money" Shows In Theatre War That Is Making Southwest Battle Field of Bitter Opposition Fight

SPARKS are flying merrily in the battle between the S. A. Lynch Enterprises and leading exhibitors in Southwestern territory who resent the policy of the Eastern corporation in seeking control of theatres in this section of the country. So says our Dallas correspondent.

The S. A. Lynch Enterprises, Sept. 24, announced the purchase of an ideal theatre site in the heart of the Dallas business section for the sum of $160,000 and declared their intention of immediately building a new theatre which will accommodate 2,500 people.

On Saturday came the reply from the camp of the Southwestern exhibitors in the form of the incorporation of the United Amusement Company. This concern will have as its object the purchase outright, the building of, or the purchase of controlling interest in moving picture theatres throughout Texas, Oklahoma and Arkansas in towns of approximately 10,000 population.

While the company is only incorporated for $250,000, the incorporators announce that arrangements have been made for the immediate expenditure of $1,000,000 in theatre purchases and that the resources of the concern are $5,000,000. The capital stock is to be increased from time to time as new properties are acquired and the money is needed.

"Big Money" in Corporation.

E. H. Hulsey, Hershel Stuart, owner and general manager of the Hulsey interests, respectively, and Murphy W. Townsend, a prominent Dallas lawyer and capitalist, are the incorporators of the new concern.

The list of stockholders is a most imposing one and for the first time unveils the scope of the Hulsey operations and shows that the battle against the S. A. Lynch policies will be carried through to the nearby states of Louisiana and Mississippi where, finally, the Saenger Amusement Corporation has shown its hand and aligned itself with the Texans and Oklahomans.

Not only moving picture exhibitors, who own and control no less than seventy first class theatres in the five states mentioned, but also bankers and capitalists who are known throughout the Southwest are included in the stockholders of the new corporation.

Heavy Line-Up of Interests.

The list of stockholders includes E. H. Hulsey, exhibitor, Dallas, Waco, Galveston, Houston; E. V. Richards, secretary and general manager of the Saenger Amusement Company, New Orleans; W. J. Lytle, exhibitor, San Antonio; E. H. Rowley, exhibitor, San Angelo, Abilene, Big Springs and Hillsboro, Texas; Pierre C. Levy, exhibitor, Fort Worth; T. H. Boland, exhibitor, Oklahoma City; Saul S. Harris, exhibitor, Little Rock; E. A. McPherson, Standard Oil Co., Fort Worth; D. E. Waggoner, president Security National Bank, Dallas; S. J. McFarland, vice-president Security National Bank, Dallas; George and John Sealey, of the Hutchins-Sealey Banking Co., Galveston; C. H. Moore, vice-president Gulf and Interstate Railway, Lake Charles, La.; Ike Kempner, banker, Little Rock; J. H. Langben, capitalist, Galveston; R. L. Kempner, cashier, Texas Bank and Trust Co., Galveston.

The stockholders of the company are to hold a meeting in Dallas early in October and formally organize. It is announced that the new company has already contracted for the purchase or control of some ten or twelve theatres at present in operation and are to immediately start construction work on about half a dozen new houses.

More Theatres Projected.

Most of these houses have already been announced as being projects on the part of individuals connected with the company, such as Hulseys' new theatres in Dallas and Houston and P. C. Levy's new house in Fort Worth.

According to a formal announcement given to the press the object of the new corporation is to finally establish a huge chain of theatres through the Southwest.

"It will not be the policy of the com-

Fill High the Goblet: We'll Drink to This Picture of Betty Blythe.

Wine, beauty, and music come in this one photograph of Betty Blythe, featured in the Goldwyn production of "The Silver Horde."

pany to invade any cities where adequate theatres have already been built and are in operation unless satisfactory arrangements can be made with the local exhibitors in each case," the statement reads.

While no official announcements will be made until the stockholders' meeting, it is understood that to match the Lynch purchase of the Temple Opera House the new company has bought the Crescent Theatre in Temple, Texas, from J. J. Hageman. It is also reported that the new concern owns a half interest in the Robb & Rowley houses through Western Texas.

S. A. Lynch in person has been in Dallas recently directing his campaign. The company is still quietly acquiring interests in theatres in various sections of the state. In most of the larger Texas cities it appears that Paramount-Artcraft pictures are at present barred.

Shutting Out Paramount.

Unless the fans see the Paramount films as second run stuff in a few ten cent theatres, it looks as if they will miss them altogether in Dallas, Fort Worth, San Antonio, Galveston and Houston, to say nothing of other large cities in the five states which are declared in the war zone.

Film exchange managers are keenly interested in the big battle which is being waged. Most of them are diplomatic, but many have taken decided stands. Among the exhibitors the alignment is also becoming firmly drawn. They are taking either one side or the other and will trade with the camp they support. There can be no halfway measures. It is a question of Paramount or not Paramount.

Showmen Taking Sides.

In the large cities of Texas the Hulsey interests have a tremendous advantage owing to the fact that they are exceptionally well thought of by the general public and are on the field with choice locations.

The Lynch Enterprises have options on many theatres and building sites throughout the territory which, as they become due, will be followed by new announcements as to theatre control and building.

The new theatre site bought by the Lynch interests in Dallas is at 1513-15 Elm street, strategically located between Hulsey's Old Mill and Queen theatres. It has a fifty-foot front and is 200 feet in depth. The property was bought direct from John Schmidt, of Nacogdoches, Texas, the owner. Construction work will be rushed.

His Beard Was Long and His Hair Hung Down, and the Girl of His Heart Was Coming to Town

HENRY FRANCIS KOSER, a motion picture actor, whose last appearance on the screen was in the William Fox production of "Evangeline" and whose next appearance will be in "From Now On," another Fox picture, cannot get a shave or hair cut. He was so warned in the Yorkville Court by Magistrate Sweetzer, before whom he appeared to answer to a summons obtained by Director R. A. Walsh. Koser, whose beard has grown to eight inches in length and whose hair is about twice as long, must carry this surplus around on his head unless he wants to go to jail for disobeying a court order.

The complainant, R. A. Walsh, stated that when he began making "From Now On," in which George Walsh is starring, he employed Koser to appear in the film and paid the actor $250 on the stipulation that he would not get a shave or a hair cut until October 15. James Marcus of the Fox forces saw Koser enter a barber shop, intending to have his beard removed and his hair cut. Knowing of the contract, Marcus told the barber the circumstances and got Walsh on the phone. Mr. Walsh immediately got out a summons.

Did Not Tell Court the Reason.

In court Walsh was represented by an attorney who explained the situation. Koser refused to make any statement or enter any defense in the absence of the complainant. Magistrate Sweetzer warned the defendant that by removing his beard or having his hair cut he would be liable to criminal prosecution as well as civil action. He ordered Koser and the attorney for Mr. Walsh to appear later in the same court, warning the defendant to make his appearance with his "fungus growth" still intact.

Although he would not talk in court, Henry Francis Koser was not so uncommunicative to the reporters. He stated that back of his desire to break the contract was a romance of several years standing. He produced a letter from an old sweetheart living in London who announced her intention of coming to the United States and said she would be on the ocean by the time he got the letter. Koser declared he wanted to make his best possible apearance when she arrived and so he decided to violate his agreement.

Martin Joins Emerald Company.

The Emerald Motion Picture Company, of Chicago, is about to enter into a new era of policy and productions. One of the first steps in putting the new policy into effect was the placing of J. W. Martin, of Minwaukee, in charge of the business and promotion end of the company. Mr. Martin will divide his time between Chicago and Milwaukee, where he is at the head of the J. W. and J. M. Martin advertising service bureau.

The Man Without a Country
Had nothing on Henry Koser. He's under a Fox contract not to get a hair-cut or shave.

Fireproof Film Vaults Feature New Fox Building

AMONG the completed features of the $2,500,000 new William Fox building at Tenth avenue, Fifty-fifth to Fifty-sixth street, New York, sixteen film storerooms or vaults represent the realization of an architect's ideal system for fireproofing a film depository. There are sixteen of these vaults, and every one of them has a separate and distinct outlet for air and a specially constructed channel for emergency purposes, to absorb combustion if such a necessity ever could arise.

By this plan whatever may happen to one vault can have no possible effect upon another; the outlet channel neutralizes the shock and reduces to a minimum the remote chance of fire. Then, too, in addition to this separate outlet, ten of the vault channels connect at different points with a main or chimney outlet. This main vent is built of heavy reinforced concrete of the strongest design.

This idea of minimizing the possibility of fire in a film vault is original with William Fried, the architect who drew the plans for the William Fox building.

Lobby Display Draws Many to Minnesota Theatre

A WISE manager, a real star, an attractive production and three days of capacity business! Stan Brown manager of the Metropolitan Theatre, Minneapolis, is the manager who, using the suggestion made in the William Fox press sheet, the accessories made by the producer and the atmosphere the feature suggested, made the three-day engagement of Tom Mix one of big money for the house. He displayed the S. R. O. sign for three successive days.

The following of the star in Minneapolis is a big one; and so, when Mr. Brown secured the Fox picture, "Rough Riding Romance," he used his accessories to make the lobby breathe the Mix spirit.

Three-sheets and one-sheets, cut-outs of the popular Fox star on his famous horse, Tony, a generous display of the photographs of "Rough Riding Romance," and the lobby of the Metropolitan Theatre irresistibly attracted the eye.

Haas Joins Pathe Sales Force.

Sergeant Norvin F. Haas is another returning veteran added to the Pathe Sales force. He will travel out of Minneapolis.

Haas has been in the industry for the last fourteen years, working in various capacities from operator, usher and ticket taker, up the line to exhibitor. He is well grounded in the fundamentals of the exhibition game, and has been known for the personalized service he renders.

Ackerman & Harris' Vaudeville Chain To Be Paralleled by Picture Houses

EARLY in September the consolidation of the California, Imperial and Portola theatres at San Francisco, Cal., was the talk of the coast world. Now comes the announcement that Ackerman & Harris, who conduct a circuit of more than twenty theatres on the Pacific Coast, in which vaudeville and moving pictures are offered, plan to build or acquire a parallel circuit of theatres in which moving pictures will be shown exclusively.

Some houses have already been taken over, others are being built and plans are under way for the construction of many others. Included in the plans is the erection of a 3,200-seat house for San Francisco.

In speaking of the new venture Sam Harris, interviewed in his offices in the Circuit Building, said: "We plan to have an exclusive moving picture house in every city where the Hippodrome Circuit now conducts a vaudeville theatre and the first of these will be ready at an early date. Arrangements have already been made for a film service and pictures will be sent over the circuit just as our vaudeville acts are handled.

Will Syndicate Film Service.

"A circuit of suburban houses will use the films after we have finished with them and they will then be disposed of to state rights buyers to be used as they see fit. No one has been chosen as yet to supervise this branch of our business, but it is likely that a man will be brought from New York to take full charge of the circuit of moving picture theatres.

"Our two San Francisco houses are making such a splendid showing with present policies that no changes will be made in them and we will proceed at once with the erection of a 3,200-seat house for the exclusive presentation of moving pictures. A site for this theatre has been purchased and architects are working on the plans at top speed.

"Golden West" for Oakland.

"The original plans for the theatre at Oakland have been changed and the big house we are fitting up there will be used for the showing of pictures. This theatre, formerly known as the Macdonough, is being entirely rebuilt and the new entrance will be on Broadway. We originally intended to call this the Hippodrome, but with the change in plans it will be known as the Golden West, and another theatre will be secured for vaudeville.

"The Strand Theatre, Sacramento, has been taken over by us and is being remodeled at a cost of $75,000. It has a seating capacity of 2,000 and will be a part of our exclusive picture circuit.

"The theatre being erected at Eureka will also be devoted to the showing of films. We have leased a theatre at Long Beach for use in connection with this circuit and will erect a house at Los Angeles."

The firm of Ackerman & Harris has for years been a large user of moving pictures in its circuit of vaudeville houses. Its purchase of territorial rights to "Tillie's Punctured Romance" at a price considered at the time to be exceedingly high, was a film sensation a few years ago.

Recalls Early Achievements.

One of the most interesting of the past achievements of this firm, and one which had a profound effect on the future of the moving picture business, was the taking over of the Garrick Theatre, San Francisco, in Fillmore street district, after it had been vacated by the Orpheum, and opening it as a picture house. At that time, almost ten years ago, store shows were the rule and a four hundred seat house was considered a very large one.

The Garrick had 1,800 seats and was rated as the largest exclusive moving picture theatre in the country at the time. A further innovation was made by the installation of a large organ, which was later taken over by the Kehrlein interests, rebuilt to their specifications and installed in their Fresno house, where it is still in use.

The Garrick did a huge business for a time, changing its shows every day, as was the rule then. Many of the small theatres in the neighborhood retired from the field.

The theatre attracted so much attention that an official of the General Film Co. visited it and delivered the ultimatum that the daily changes must be done away with and but two programs be offered each week. Mr. Harris thought at the time that this would prove to be a body blow and changed service to independent producers who were entering the field. Later he put in vaudeville and offered this with three reels of pictures for ten cents.

Takes Advantage of Break in Trade Paper Publicity

HERMAN RIFKIN, president of the Eastern Feature Film Company, with headquarters in Boston, has come to the conclusion that the way to get a thing is to go after it. By the application of this sound philosophy he has become the owner of the New England rights to the new Abramson-Graphic feature, "Someone Must Pay," for which he closed last week.

"I waited just long enough to discover the date when the first advertisement of 'Someone Must Pay' would appear in the Moving Picture World," says Mr. Rifkin, "and knowing that the announcement would create competition, I just walked in, learned the price that was wanted for New England and paid it."

The first order for advertising matter that Mr. Rifkin gave included 6,000 copies of the song, "Someone Must Pay," the words of which were written by Ivan Abramson, who is also responsible for the story and direction of the photoplay.

Goldwyn Begins Reginald Barker Productions, Honoring the Director of Geraldine Farrar

REALIZING the importance of the director and believing that meritorious work should be recognized in every possible way, Samuel Goldwyn has decided to give Reginald Barker additional prominence by terming the pictures which he directs Reginald Barker Productions, save in instances where the picture contains a star. This change goes into effect immediately and will be regarded in the introductory title on the screen, as well as in advertising matter relating to the pictures made by Mr. Barker. It is a result of the long list of successes turned out by a director who has risen to the foremost rank of his profession.

Reginald Barker.

Although he has never sought personal publicity, the superior quality of Mr. Barker's work for Goldwyn has demanded recognition from the great body of motion picture fans, and from those closely associated with the industry. He has just completed Geraldine Farrar's second picture for the current season, which, according to reports from the Coast, surpasses in magnitude and emotional force anything that the diva has done.

New Farrar Picture.

Mr. Barker is now starting on another super-production having Miss Farrar as the star. Working under a long term contract with Goldwyn, he has won the confidence of his associates in the Culver City studios and is being given a free hand to develop his productions on the most elaborate and artistic scale possible.

START TO FILM HEART OF AFRICA

Famous Players-Lasky Send Three Adventurers Through Dark Continent for Research Work and Photographic Study of Tribes in Uganda and the British Possessions

ONE of the largest photographic and scientific expeditions ever launched by private enterprise is about to be sent to British East Africa and Uganda by the Famous Players-Lasky office. It will have the active co-operation of the American Museum of Natural History and will be known as the Vanderbergh-Paramount Expedition.

Heading the party, which left New York September 24, are Rev. Leonard John Vanderbergh, LL.B., J.D., whose explorations and subsequent writings on Africa and its peoples have gained for him an international reputation, and from whom the expedition takes its name; George Burbank Shattuck, Ph.D., scientist, and James W. Morse, chemist and photographer.

In addition to its photographic aspect, important results are expected from the ethnological and anthropological research to be conducted for the American Museum of Natural History. The motion pictures which will be taken will serve primarily to set forth the characteristics and customs of the various tribes and the contrasts, one to another, which they present.

Will Make Films of Tribes.

Particular study will be made of the development of civilization among the tribes under British influence, the upbuilding of trade and the establishing of laws according to European and American standards. No biological or zoological research will be attempted and no picture along that line will be taken, except for such pictures of hunts and animal herds as will be necessary in describing the manner of hunting of the tribes and the sources of food supply offered by the surroundings.

Dr. Vanderbergh, who will be in charge of the party, is a priest of the Roman Catholic church and for nine years has been a missionary among the natives of British East Africa and Uganda. He is, therefore, familiar with the country and the habits and customs of its inhabitants.

He speaks fluently three of the native languages. While serving in Uganda and Kavironda. Dr. Vanderbergh received official recognition from Queen Victoria and the British Government for his services in the successive campaigns of the Mwanga rebellion and the Soudanese mutiny and for his active co-operation with the British East African Government in combatting epidemics of smallpox, sleeping sickness and bubonic plague.

Dr. Shattuck, who goes as the chief cinematographer and scientists of the expedition, is an authority in various branches of science, and resigned the position of professor of geology at Vassar College to go on this expedition. Formerly he was associate professor of geology at Johns Hopkins University. He has been the head of expeditions on his own account and has taken motion pictures in Alaska, the Yellowstone and elsewhere.

Experienced Adventurers.

Mr. Morse, who will be the chemist of the party and will assist in the photography, has had wide experience, starting fourteen years ago as a newspaper photographer and having visited Cuba, Panama, Mexico, Hawaii and the South Sea Islands. In 1914 he was chosen as a member of the Stefansson Relief Expedition going to the Arctic Ocean on the whaler Herman, which the Canadian Government chartered and furnished for the use of the expedition.

He was with the party which found and rescued Captain Bartlett in Siberia, whither he had drifted across the Behring Sea on an ice flow after the ill-fated Karluk had been lost with a large number of its crew. Later he joined Stefansson himself far beyond the Arctic Circle. Mr. Morse has just returned from France, where he served as cameraman in the Photographic Division of the Signal Corps.

In making this series of pictures, Dr. Vanderbergh will attempt to give a complete resume of the tribal distinctions of twelve tribes, all of which are so different in their modes of living that they form entirely distinct peoples. In the process of this descriptive demonstration of the native customs, he will make it a special point to show the various manners of hunting adopted by different tribes.

Expedition Has Set Sail.

The Vanderbergh-Paramount Expedition will go direct to Naples and from there will proceed via Suez, the Red Sea and Aden, to Mombas, British East Africa. From there the party will go to Uganda, where headquarters will be established.

Announcement of the African expedition comes close upon that of the departure of a party of scientists and photographers for Alberta, Canada, to study and photograph the flora and fauna of that wild region for the Educational Department of the Famous Players-Lasky Corporation, and it is further intimated that other similar expeditions will be in the near future penetrate other distant parts of the world under the same auspices.

The Men Who Will Lead Famous Players-Lasky's African Expedition.
Dr. George Burbank Shattuck, Dr. Leonard J. Vanderbergh and James W. Morse.

Realart Decides Against Opening Foreign Branches

A RECENT investigation conducted by Arthur S. Kane, president of Realart Pictures Corporation, has convinced him that New York has been so thoroughly established as the center of the world market for photoplays that it will be unnecessary for Realart to open foreign branches this year.

As John S. Woody, Realart's general manager, states the case: "New York now is virtually only 100 miles from any part of the film world. It has long been regarded as the center of picture activities on the American continents, and as a consequence of the war its sphere of influence has been vastly broadened. Practically every foreign dealer in motion pictures is now represented in New York."

Business arrangements can be conducted here, it is claimed, with the same speed as though representatives in the foreign field. When a picture is ready to be shown to foreign buyers, the Realart statement says the producer can reach practically every foreign field in half an hour by using the telephone. He is not required to ship a large number of prints to all quarters of the globe and await their arrival and screening before learning the foreign market possibilities. The contract is signed here, the money is paid and the deal closed. All that remains is delivery of the film to a transportation company. Naturally there will be eliminated the large expense of maintaining many offices in all parts of the world.

Georgette Cohan to Appear in Pictures.

Georgette Cohan, the daughter of George Cohan and Ethel Levey, is to appear on the screen. She will make her debut in the forthcoming productions of the Famous Players-Lasky Corporation in England. Miss Cohan lives with her mother in England.

WHY IS A FILM BOARD OF TRADE?

Salesmen in Kansas City Territory Learn the Answer at the First Annual Dinner When Many Speakers Hold Forth on Subject of Co-operation with Exhibitors

WHY is a film board of trade? Salesmen of the Kansas City territory learned the answer to this question at the first annual banquet of the Kansas City Film Board of Trade at the Muehlebach Hotel the evening of September 13. Possibly they had wondered just what the managers had been trying to accomplish through this organization; possibly some of them, especially those who had entered the film industry from other lines of business, had figured out the answer based on their experience with boards and with managers' associations in such other lines. There have been all sorts of reports as to the activities of a film board of trade.

The annual banquet solved the problem effectually and much to the delight of the salesmen. The result was a strong inspiration to the salesmen, and, indeed, to the managers of the exchanges, toward higher standards of service to the entire industry by all persons connected with the industry.

Jack Storey on "Our Job."

Jack Storey, manager for Pathe, toastmaster, struck the keynote of the event when he said:

"Our job as managers and salesmen is to help the exhibitors build solidly and bigger their business of purveying moving pictures to the public of the Kansas City territory. The industry is just beginning to grow—there are no limits to what an exhibitor can do, the opportunities are far beyond the capacities of all of us to take care of. By co-operation of all managers and salesmen in behalf of the whole industry we can help the exhibitors give to the public the more and better pictures the public wants, and make it easier for the exhibitor to profit on his investment."

Mr. Storey declared the purpose of the banquet was to provide an opportunity for free discussion of the larger opportunities of the industry, the means of assisting exhibitors to make money on pictures, the exchange of ideas on picture promotion. The optimistic tone thus set was responded to in an inspiring manner; instance after instance was related of successful exhibitors and dozens of practical ideas were expounded by which the salesmen could co-operate with exhibitors in getting the most out of pictures.

Mendelsohn Talks Contracts.

The chief speaker of the evening was Felix Mendelsohn, western manager for Goldwyn, who spoke on contracts. He urged the salesmen to respect the value of a contract and to avoid trying to induce an exhibitor to cancel.

"A contract is merely a written memorandum of the details of the agreement between the exchanges and the exhibitor," he said. "If the word of the film salesmen is to be respected we must respect the promise of an exhibitor, even though it is given to another distributor."

J. Hyden Eaton, counselor for the Film Board of Trade, explained the organization and purposes of the board.

"It is in effect a society which provides the opportunity for film exchange managers to discuss methods of advancing the industry," Mr. Eaton said. "Facilities are thus available for correcting, by the influence of the association managers, demoralizing practices that may appear in the couduct of exchanges or salesmen. The exchange managers realize that the larger interest of each exchange is involved in the largest and most substantial growth of the business, and that every just grievance of an exhibitor not equitably met reacts unfavorably on the industry as a whole."

"Salesmen's Conduct."

L. D. Balsly, Kansas manager for A. H. Blank, talked on "Salesmen's Conduct," substituting for M. H. Lewis of paramount, who was called away from the city on business. Mr. Balsly impressed the importance of the film industry and the fact that the salesman was the direct representative of this big industry, the personal emissary of the producer, in his territory, to the exhibitor. He urged that all salesmen fully appreciate the responsibility of such representation, that they study the problems and possibilities of the industry so as to be able to inspire and to help the exhibitor.

Mr. Balsly pointed out that the business is new; that radical changes are taking place and that it is up to the salesmen to know how the exhibitor can adjust himself to these changes, and take advantage of the increasing opportunities for profit in moving picture presentation.

Mr. Balsly read an editorial from a moving picture publication, illustrating his point that salesmen should read the trade papers religiously in order to keep in touch with the industry and to be able to pass along the inspiration and the ideas to the exhibitor. Often, he said, the exhibitor does not have time to study the broader phases of the business and cannot get the vision of what he might do. The salesman by going over the trade papers with the exhibitor can help the exhibitor to get all there is in these papers for himself.

Exploitation a Science.

Sid Haldeman, manager of the Metro office, was called on for a short talk. He emphasized the point that salesmen, because they represent this big industry to the exhibitor, have a responsibility for being on the square, for being sincere in efforts to serve.

T. D. Bonnoeville, representative of the exploitation department of Paramount-Artcraft, speaking on "Photoplay Advertising," deplored the occasional lassitude of the exhibitor who neglected to use the means provided for getting the most profits from his pictures. He urged salesmen to keep their wits working on plans by which exhibitors could make more out of pictures. He declared that no one stunt could put a picture over; that there had to be many factors and that the combined effect of all the advertising employed produced the results. Mr. Bonnoeville suggested that the exploitation of pictures was a science, and worthy of most earnest study, and that after a salesman got his mind working on exploitation, he would be able to discover and devise the methods that would get business for the exhibitor.

No, He's Not Looking for a Collar Button.
He's the enemy of Americanism in the W. H. Productions attraction, "Everybody's Business."

One of the most practical talks of the evening was the dissertation of "Exchange Operation and Records" by Roy Young, manager of the Standard. Mr. Young gave specific suggestion on the sending of reports by salesmen and on exchange detail operation that would facilitate the work and bring about a distribution causing the least inconvenience to the exhibitor.

One Trade Paper Tells Everything.

The trade paper as the means of building the industry was discussed by Ben S. Brown, representative of the Moving Picture World. Mr. Brown said that the moving picture industry, now one of the leading industries in the nation, was represented to the trade by a class of papers that included all phases of the business; the producer, the distributor and the exhibitor could all learn by reading a single trade paper the developments in all the branches of the industry.

In other trades many papers serve various branches. In the motor field, for instance, there is a paper for the manufacturer, another for the distributor, another for the service factor, Mr. Brown said. Because one paper covers all these phases for the moving picture industry, the salesman, the exhibitor and the manufacturer are all keeping in close touch with each other through this paper. This fact, he suggested, was one reason for the rapidity with which the new industry is reaching high standards. He urged the salesmen to read the trade paper so that they might get ideas to help the exhibitor and that they might equip themselves to advance to the highest places in their industry.

The Spirit of Real Co-operation.

The purpose of the board to make the banquets the means of co-operative effort between salesmen and managers for the entire industry was further accomplished in the short talks by salesmen.

T. J. Bradford, of the Pathe exchange, who has made a splendid record in co-operation with exhibitors, gave in detail some of his methods.

"I don't ta e anything for granted when an exhibitor tells me his advertising is well taken care of," said Mr. Bradford. "I find out just what he has done, how much space he has bought in the local paper, what the copy is and whether it is surely going into the paper in effective form. I chase down the bill poster and see that the paper is posted right. I find that the exhibitors are tickled to death, usually, to have a salesman give suggestions and to get our help.

"I want exhibitors to succeed with all their pictures, so they will be ready to make even greater efforts with mine. And I have even helped an exhibitor put over a picture sold by another house, so he would be that much farther along in success with his theatre.

T. J. Bradford Cheered.

"I know this: If one of you fellows give an exhibitor a good idea, and he cashes in on it big, this exhibitor is the more willing to tackle my bigger idea. Go to it! Smash as hard as you can with your pictures, and I guarantee that I'll come along with exploitation stuff that will make him more money with one of mine! I'll boast, I won't try to queer your plans!"

The salesmen cheered this demonstration of what "competition" means in the film business around Kansas City—competition in seeing which salesman can get the largest results for a picture rather than fighting for contracts.

Joe Fox of Select added to the enthusiasm over the "new competition" by his relation of practical plans for exploitation.

"Why, we don't sell pictures—we sell exploitation," he said. "The first thing we do is to show the exhibitor how he can go about it to make money out of the picture.

"A salesman can gather ideas for exploitation anywhere, everywhere. One can pick up an idea in the smallest village, from some enterprising and wide-awake exhibitor that he can pass along or adapt for another exhibitor and another picture, perhaps. Exhibitors—many of them anyway—are alive on this subject of advertising, and they are eager to listen to a salesman that has a sound, conservative suggestion to make."

Promises and Contracts.

Mr. Fox also touched on the subject of incidental agreements with reference to a picture contracted for.

"Mr. McLaughlin gives us a good deal of latitude," he said, referring to the Select manager at Kansas City. "But when we promise an exhibitor anything, we carefully note it, and that becomes part of the contract, so our office will not overlook it. This sort of co-operation from the exchange is mighty helpful to the salesman in making good with the exhibitor."

Ben R. Blotsky, now handling the Hodkinson department of the Pathe exchange at Kansas City, formerly of St. Paul, told of the better conditions that had come about in that territory since the Film Board of Trade had become active. The exhibitors, he said, had learned of the ultimate good that comes to the industry from the work of the board and were co-operating heartily with the Board of Trade.

An orchestra provided music for the evening. Special entertainment features were supplied by Harry Taylor of Pathe, with songs, and J. Erwin Dodson, Pathe, dancing. Lee Balsly, A. H. Blank Enterprises, played the piano for Dodson—and this didn't nearly exhaust the talent of the exchanges.

Malatesta in Cast of First Drury Lane Play by Metro

FRED M. MALATESTA is the second player selected by Director General Maxwell Karger for the all-star cast of the first of the Metro Drury Lane melodramas, "The Best of Luck," to be produced by Screen Classics, Inc.

Malatesta, who is the nephew of the Italian statesman, Premier Nitti, began his stage career in Italy when eighteen years old. He directed the pictures produced by Max Linder, the French comedian. His first engagement in American pictures was with Francis X. Bushman in "Sherlock Holmes," produced by Essanay.

Filming of the "The Best of Luck" is expected to commence within a week. Kathryn Adams has already been selected as the heroine. A. S. Le Vino wrote the scenario, and Ray C. Smallwood is to direct.

Wherein Battling Burroughs Meets a Long-Delayed Death and Wherein the Yellow Man Worships at His Last Shrine.
Two of the final powerful moments from "Broken Blossoms," the Griffith masterpiece to be released by United Artists.

Advertisement:

WANTED—Mabel Normand—by the exhibitors of the country. They are wondering whether "JINX" will be issued as a special or not.

When last seen Mabel was "Upstairs" stealing shoes and shaking a shimmy. The accompanying pictures show her in poses from "Jinx" for purposes of identification. No finger prints are available.

Getting Out of the Old Rut

The Rambler.

Bulltown, W. Va., Is Pufflicists' Haven.

THE skipper of Bulls-Eye Film Corp.'s mimeograph is mired in ink. He has issued a P. D. Q. call to "grammarians of the world." He asks: "How shall the two-word bulls-eye title be accurately hit by copy-readers on the tradepapers?" While he calls for grammarians, the book of Funk & Wagnalls words indicates that what he needs is the advice of a synthesist.

Or syntaxisticians.

To let the whole world decide what he needs we state his problem:

Which of the following ways of printing bulls-eye is right: Bulls-Eye, Bull's-Eye, Bullseye, BullsEye, Bulls Eye, Bull's-I or just plain bull?

The good book above referred to defines syntaxis as "a joint." Synthesis, by same accord, is "putting of different things together."

The synteticism is ready to weld.

—x—

Wives Sometimes Believe Husbands.

Sumner Smith is of the opinion that domestic relations might be strained as a result of pufflicist enthusiasm in describing a photoplay leading lady as "having the most amiable disposition, the most charming personality and most beautiful figure of any woman in the world."

—x—

The pufflicist who refers to "the Covent Garden, London," would probably write about "the Carnegie Hall, New York." But what matters if he did?

—x—

Filling a Vagrant Vacancy.

Victor Schertzinger, one of the directorial master-minds of the Goldwyn studios, but otherwise a very democratic person, recently engaged in conversation a gentleman who was hired to pull weeds in somebody's lawn, and did it very well indeed. The man quickly arrived at his grievances with life and sputtered out:

"I'm the unluckiest guy in the world. I've been pinched twelve times already for being a vacant."

Mr. Schertzinger expressed proper gratification at the man's reformation and industrious turn, and so ends the story.

—Chas. R. Condon.

—x—

Evil Effects of Cigarettes.

When Tom Terriss lit a cigarette and stretched himself for a nap on the gasoline tank of a motor boat he started something. His cigarette fell from his mouth and fired his coat.

Percy Marmont, taking heroic measure to save Corinne Griffith's life, tossed Terriss into Long Island Sound, put out the fire, woke Terriss up and furnished George Landy with a piece of copy.

Everything save Vitagraph and the brand of cigarettes being mentioned, we close.

—x—

Edward Bibby, director of publicity for Charley Chaplin, declares that a famous Londoner told the famous comic that the greatest sign of an American's cleverness was in the fact that "he can safely keep his trousers up without trace of the bally braces."

Which seems to be taking the suspense out of suspenders.

With Walter K. Hill

For Patron Saint of THE Industry: "OLIVER OPTIC" (William Taylor Adams)

—x—

Epes Winthrop Sargent, than whom there is none whomer in knowing all about such things, admits that he cannot say whether "The Auction of Souls" was held in "The Market of Souls" or on "The Auction Block."

—x—

"A Joyous Liar" is a forthcoming Hodkinson release.

What a cinch for the pufflicist!

How easy to be all that!

—x—

One member of the Marie Walcamp serial company, "busy as a bee," is Geo. Hively.

—x—

Fay Tincher says (via Pat Dowling) that her reason for going into the movies was "to get three square meals a day."

One good reason is enough, say we.

—x—

Films suggested for strike-benefit shows:

Window Cleaners: "The Climbers."

Firemen: "The World Aflame."

Barkeepers: "When Bear Cat Went Dry."

—x—

Here's a Composite Pufflicist to Match Paramount-Artcraft's Jerry Beatty-Invented Photogal

THE belle of Paramount-Artcraft's "National Week" was a composite girl assembled by Jerry Beatty from the fine features of all Paramount-Artcraft stars. "She baffled everyone," said Jerry, "but deceived no one."

From an assemblage of photographs we have made this portrait of a press agent—a pufflicist, if you will—and shall neither baffle nor deceive. We'll tell you (paraphrasing Jerry Beatty's explanation in Progress-Advance) just how we arrived at this imposing conclusion.

We took the left ear of Joe Reddy, the hair of Pete Milne, the news-nose of Pat Dowling, the right ear of Paul Gulick, the left ear of Pete Smith, the chin of Earl Hudson, the neck of Jack Meador, the mouth of Merritt Crawford and the

(Photo by Scissors & Paste.)

classic brow of Lynd Denig and combined them. There is also shown the typewriter that our composite pufflicist uses, the hand of his stenographer that means so much in turning out copy and the boquet that we present to the pufflicist as here assembled.

Inside Dope on Titles.

"Charge It to Me" (American). No C. O. D.

"House of Intrigue" (Exhibitors Mutual). Home office of a newly organized company.

"A Sporting Chance" (Paramount). Small-town exhibitor booking a hundred-a-day subject.

"Out of Luck" (Paramount). Airdome on a rainy night.

"The Miracle Man" (Paramount). Exhibitor who puts over a war picture.

"From Now On" (Fox). You're going to pay more money.

"The Thirteenth Chair" (Pathe). Bottom dropped out and the house was sued.

"Easy to Make Money" (Metro). What the public thinks of the industry.

That's all.

—H. T. Snowden.

—x—

DISGRACING A NOBLE ART.

Now if there were only a Press Agents' Union (as some folks think there should be) what a fine time would be had by all in expelling the pufflicist who violated his prison parole and got himself again arrested for pufflicizing a phoney Pershing Soiree at Carnegie Hall.

—x—

And IF there WERE a Press Agents' Union, what a nifty walking delegate Arthur Leslie would make—with his silk gloves and sun-ray chrysanthemum!

—x—

"Young woman wanted for Angelu parts" is part of an advertisement on the back page of the house program for California Theatre, Los Angeles.

Payne's Theatrical Academy (quoting same authority) says: "We teach make-up of crepe-hair and the most important things required for motion picture acting."

—x—

As a collective noun to express properly a moving picture assemblage, the Urbana (Ohio) Democrat enters "ocularience."

—x—

With our soul free from envy we mention the name of the Indianapolis international organizer for the moving picture operators' union:

German Quinn!

—x—

"Much Human Knowledge Acquired Through the Human Eye" is a trade paper headline that will impel the chorus to shout: "I'll say so!"

—x—

Lockiles, Va., should be mentioned among the "key city" stories the publicity boys are grinding out in these days of film distribution.

—x—

THE OLD STUFF GOES BEST,

Or; "The Wiser They Are the Harder They Every Time Will Fall."

All in one week Vitagraph's pufflicist landed a picture of Earle Williams in the following snappy mediums of picture-trade intelligence:

In Trade Review: A picture of Earle Williams reading the Trade Review.

In Motion Picture News: A picture of Earle Williams reading Motion Picture News.

In Moving Picture World: A picture of Earle Williams reading Moving Picture World.

In Exhibitors' Herald: Issue not at hand; but look and see if you don't find: A picture of Earle Williams reading Exhibitors Herald.

Now if the rest of you boys will lay off six or eight weeks you can pull the same thing—perhaps.

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E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
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PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....$4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, October 4, 1919

Grand Opera Films

CHARLES D. ISAACSON, in the New York Evening Globe, has something to say about "grand opera films" that is excellent food for thought. Two quotations from the article give the gist of his argument:

"We haven't reached grand opera in motion pictures, although, as I remarked, we have struck that standard. We have theatres where we can hear the finest of music as a compensation for pictures not quite the finest. Where the pictures are of the best the music makes them so much better. I remember reading in some magazine recently of a picture which seemed terrible until it went into the atmosphere of one of those grand oopera film houses bathed by the symphony orchestra. How many people have said: 'I go down to hear the music and sometimes I see the pictures.' As a musician I am glad that the growth of the pictures has been made an excuse for bringing good music to the people. As a believer in the movies, when there will be big runs of 'grandvbgkqjvbgkqj for all it is worth. . . . The time is not far distant when there will be big runs of 'grand opera films'—which have their musical scores written by master-musicians and interpreted by orchestras, singers, dancers, lighting effects added to the picture itself. The time is not far distant when the moving picture theatre will be the musical headquarters of the neighborhood, and through the musical environment all that is cheap and worthless will gradually disappear from the screen.

"Music marks the grade of motion pictures."

Opposition Still Active

THE following resolutions passed by the Board of Managers of the Sunday Observance Association of Kings County, at their first meeting in Brooklyn, prove that opposition to Sunday movies in New York State is still active:

"Resolved that we request the New York Civic League to procure the introduction of bills to repeal the two laws commercializing Sunday, enacted by the last Legislature, namely, the laws legalizing admission fees to Sunday baseball and Sunday motion pictures.

"Resolved that we further appeal to the voters of New York State to vote only for those candidates for the Assembly who will support the repeal bills, who will oppose the commercialization of Sunday."

Manitoba Amusement Tax Becomes Permanent

THE announcement that the amusement tax has become a permanent institution in Manitoba as a result of the revenues from the liquor tax having been abolished rather offsets the gain in that part of the country which the moving picture has experienced by the closing of the saloons. The fact that the tax applies to all forms of amusement for which an admission fee is charged helps the situation to a large extent. The formal announcement came as the result of the agitation for the repeal of the amusement tax now that the war is over, but this need not be taken as a warning to other localities not to attempt to bring the matter to an issue. That all the Canadian provinces are not of the same mind and that the Province of Quebec has put the matter up to its municipalities shows the tax is not a popular measure with all branches of the Canadian government.

Minnesota Tax Bill Dies Abornin'

IT was to be expected that when the bill for taxing moving pictures, introduced at the special session of the Minnesota Legislature by Senator James Dwyer, of Minneapolis, came up for hearing it would meet the fate it deserved and be strangled without hesitation or remorse. Its mate in the lower house also received the same heroic treatment. This attempt to discriminate against the moving picture was the outcome of an absolute lack of information on the part of the senator who fathered the measure. Cross-examined by a committee of moving picture men, Senator Dwyer showed that he had not taken the trouble to inform himself as to the truth concerning the profits returned by the moving picture theatres of his state, and claimed to believe they were capable of paying into the treasurer of Minnesota the preposterous scale of license fees published in last week's article on the subject. The matter has aroused all the exhibitors of the state to the necessity of a strong organization to combat just such unjust measures, so the senator has unintentionally done the exhibitiors of his state a good turn.

New Picture Concerns Incorporate

DURING the past month the number of moving picture concerns and firms affiliated with the industry that have been incorporated in New York State make an exceptionally long list. One company has been incorporated at $1,000,000, and the other companies are given at from $25,000 to $300,000.

Buffalo's Star Falls Into Line

AFTER having been run as Buffalo's leading legitimate theatre for nearly thirty-five years the Star Theatre has been sold to a new corporation and the policy of the house will be changed, popular price vaudeville and pictures taking the place of the old line of attractions. The Academy of Music, once famous as the home of Buffalo's best stock productions, is now a picture house, and the falling of the Star into line shows the inroads the movies are making on the preserves of the older art.

Schoolhouse and Picture Theatre Combined

A TOWN of fifteen hundred inhabitants out in Minnesota has built a combined schoolhouse and picture theatre which cost $50,000, and the children of the place pursue their studie there in the daytime and accompany their parents to the moving pictures shown there at night. Members of the school board run the movie shows and collect the admission fee. Here is a form of opposition that would cause any regular exhibitor to do some hard thinking before deciding to open a rival theatre in any town with a similar community building.

Cost Versus Value

ONE of the points raised against the photoplay by its detractors is the lavishness of its setting. These persons contend that if the home of a man of wealth is to be shown on the screen the nearer the exteriors and interiors can suggest a palace that a king might envy the better the director is pleased. By no means is a millionaire ever satisfied with anything but the biggest and most imposing of dwellings, and is always shown taking his ease and comfort in rooms of vast size and of the most expensive furnishings.

The charge is not without foundation. With its freedom from the restraint of the walls of the stage and its liberty to go far afield for its settings and to build interiors that are limited in size by the fancy of the director alone, the screen has exhibited all the prodigality of youth and placed before its public the most ornate piles of stone, brick and mortar that its industrious location men could discover. Added to these are the equally ornate and expansive interiors. Year by year they have grown in lavish display and in the extent of their floor space. Fine artistic effect has not always been the first consideration. At times even good taste has been violated. Sudden and unexpected additions to the large crop of American millionaires have had an influence on this condition, as the owners of vast fortunes, made within the past ten years, have reared homes for themselves expressive of their affluence and their taste in architecture.

This tendency leads to an observation that no one will dispute. The mere spending of money, whether on the building of a money king's palace or on the production of a photoplay, will not accomplish the proper artistic result. Cost is one thing; value is another. Thousands of dollars are expended on settings that would not be required if the scenario had paid more attention to developing the human interest in the story and not tried to prop up weak handling of character by dragging the spectator all over the map, or showing him half a dozen elaborate interior views while explaining an incident that is worse than useless.

British Films Made at Cornwall

ACCORDING to a dispatch to the Philadelphia Public Ledger, British film makers have chosen Cornwall, at the southern end of England, as the location for the taking of many of their films. So important has this section of England become in the manufacturing of screen drama that "in time the wealth of scenery and sunlight to be found in the granite peninsula will see the British film producers sitting there permanently as the Americans have in California." The article also states that "The golden-locked heroine and heavy-dyed villains have become quite common figures in the switchback streets of the Cornish cliftside villages and the gentle purr of the camera has been heard everywhere, mingling with the deep burden of the Atlantic breakers." It now remains to be seen if this portion of the English coast will raise a crop of moving picture bathing girls to compare with the shapely young women who dot the sands of the beaches of California, clad in one-piece bathing suits.

Municipal Moving Pictures

MUNICIPAL moving pictures, shown under the auspices of the amusement committee of the Board of Aldermen of Hartford, Conn., before a crowd of 4,000 people gathered in one of the city parks, has been tried as an experiment, the showing being in the nature of a free entertainment. Except one comedy all the pictures were Government films and showed the training of boys for farm work, the duties of the forest rangers in the national forests and other industrial and agricultural subjects. Community singing was also a part of the program. This method of exhibiting Government educational pictures would seem to have everything to recommend it.

Boston Picture Patronage Improving

AS an indication of the hold the moving picture has on all classes of society it is interesting to learn that during the Boston police strike the gangs of hoodlums that were amusing themselves by smashing windows and looting shops did not molest any of the picture houses. The strike, of course, had a very depressing effect on the business of the theatres. With the street riots and the orders of the authorities for people to remain in their homes after sundown the movie men were fortunate that attendance at the theatres fell off only fifty per cent.

Sunday Movies Growing in Popularity

THE State Conference of Mayors, which is keeping informed on the working of the New York Sunday law permitting municipalities to decide the Sunday opening question for themselves, has received reports that show Sunday movies are growing steadily in popularity. In no city where the experiment has been tried have the bad effects upon the morals of the community predicted by the element against the bill been apparent. On the contrary, in one city at least, the report of the chief of police reveals an improvement in the number of misdemeanors on the day of rest.

Notice to Our Readers and Advertisers

On account of the threatened strike of the printing trades in New York City on October 1, the Moving Picture World may not be published at the usual time next week or thereafter until the strike is settled.

If your copy does not reach you at the usual time you will know that the strike is on and that the Moving Picture World will not be printed until the difficulty is adjusted.

Keeping in Personal Touch

IT HAS been definitely announced that the Rialto Theatre of Waterbury, Conn., has been purchased by the Theatre Company of New York.

* * *

Mr. Reilly, of the Amusement Company of Greenport, L. I., has sold his holdings in the Metro Theatre to Mr. Miles. Mr. Reilly will open a new house at Sag Harbor, L. I., on November 1.

* * *

J. E. Pierce, of New Orleans, owner of theatres and exchanges in the South, was in New York this week.

* * *

A. J. Gillingham, manager of the Empire Theatre, Detroit, was in New York this week, looking over the film mart and calling on some of his old friends.

* * *

E. DeSautel, one of the board of censors of Montreal, was in New York this week on his honeymoon trip. He and his bride visited the Vitagraph studios at Flatbush under the guidance of E. Auger, the general exchange manager of the Vitagraph distributing organization.

* * *

Sydney Abel, general sales manager of Fox, will again start for Europe on October 18.

* * *

Guy Wonders, of the Wilson Theatre, Baltimore, was in New York this week, casting his eye over some of the latest features and conferring with the producers. He reports a most satisfactory season for the Maryland exhibitors.

* * *

James Lawton Kendrick, recently resigned from the Vitagraph, is now the sales promotion manager of the Metro, at the home office, with general sales manager Eddie Sanders.

* * *

Walter J. Price, general manager of the Virginia Pearson Photoplays, greeted the arrival of another son into the family circle recently.

* * *

Roderick Bros., the Chicago printer, left New York for his home on Wednesday, September 24. Before leaving he said he had about decided to enter the independent sales promotion of film as soon as he can satisfactorily adjust his present business affairs.

* * *

M. Saffiet, as manager, and I. Levine, as his assistant, will open the Select exchange office at New Haven, Conn., next week, September 29.

* * *

Frank Duffy, of Pathe, Paul Brunet's personal representative, has just arrived from Cleveland, giving his personal attention to business conditions in the Forest City. He reports everything flourishing.

* * *

B. T. Hatfield, of the Wisconsin Film Company, was in town all last week making several state rights purchases.

* * *

G. W. Smiley, of the Specialty Film Company of Dallas, Texas, was in New York this week. Mr. Smiley was employed with the Pathe Company at Dallas for years, and he did not leave Manhattan without calling on his old side kick, W. S. Wessling, who is now in the Pathe home office.

By Sam Spedon

Joe Brandt has engaged Hal Reid to take charge of exploitation on "The Confession," a seven-reel feature that has just been completed on the West Coast. Mr. Reid has just finished a picture of his own entitled, "For Freedom of Ireland," which will be allowed to rest while "The Confession" gets under way.

* * *

F. P. Hamilton, representative of the Romayne Super Film Company of Los Angeles, is now in New York selling state rights. He has closed with the Merritt Film Company for the New York rights for the two-reel Kipling Comedies.

* * *

W. A. V. Mack, manager of the Exhibitors Mutual New York office, was through the Connecticut territory this week, with the state's representative, L. S. Tobias.

* * *

Harry Bugie, Pathe's manager at Atlanta, was in New York this week with his wife, on his way to attend the funeral of his father at Newark, N. J.

* * *

Charles F. Schevein, Southern representative of the Clara Kimball Young Company at Atlanta, is visiting the home office in New York.

* * *

W. H. Productions has negotiated the six-reel feature, "Super Man," which they will release for state rights about October 1.

* * *

A. H. Taffler, Pathe's special feature representative at Cleveland, was visiting New York and the home office this week with his bride. The newlyweds will spend a few days at Niagara Falls and then return to Cleveland, where Mr. Taffler will resume his labors on Monday, September 29.

* * *

Paul Gustonovito, of Cleveland, visited the Pathe home office at New York this week. He will remain in the Metropolis the remainder of the week and possibly until October 1.

* * *

Bory Osso, general manager of the Trueart Pictures, Inc., is speeding up the production of his comedies. The second Trueart comedy, "Show Your Cards," is now well under way at the company's studio at Providence, R. I. Minta Durfee (Mrs. Roscoe Arbuckle) is featured, supported by Billy Quirk, Agnes Nelson and Mary Anderson, the ingenue. It is the intention of Mr. Osso not to release these comedies until several have been completed.

* * *

J. Celler, formerly of Brooklyn, is now managing the Spooner Theatre, at 163rd street and Southern Boulevard, Bronx, New York.

* * *

Frank Dallon, Joe Reddy, P. A. Parsons, G. O. Gray, F. Brunner, Randy Lewis and V. M. Shapiro, of the Pathe publicity and advertising department, are in the midst of a complete transformation of the department. When alterations are finished and order reigns once more, we are going to try to locate them. Frank Brunner's thermometer registered 105° and he fears it will bust if his fever goes much higher. The upset is getting on his nerves.

* * *

Elmer Pearson, manager of Pathe special feature department, has just returned from a tour of inspection of the Middle West. He reports everything in a thriving condition.

* * *

Earl Hudson, publicity manager of the First National, leaves this week for a two weeks' trip to the Middle West on his honeymoon. He was married on Wednesday, September 24, to Miss L. M. Chisholm, of New York. If all his friends had known it they would have deluged him with good wishes and a rousing send off. This is the time he fooled 'em.

* * *

"Doc" Willat left for the Coast last Saturday, September 20, to make arrangements for the production of another feature.

* * *

Clint Flynn, of Richardson and Flynn, of Kansas City, was in the big town last week. R. & F. hold the First National franchise of Kansas City. They are building a 2,000-seat house on the present site of the old Twelfth Street Theatre.

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M. A. Levy has been appointed manager of the Exhibitors Mutual branch at Washington, D. C.

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Pete Smith claims that Earl Hudson, of the First National, is the best press agent in the business. A bunch of clippings from a story sent out by Earl, announcing Pete's change from the Famous Players-Lasky to Marshall Neilan Productions, is the cause of this conviction.

Not Capping the Climax But the Dunce.
Clara Kimball Young in the role of schoolmarm in one phase of her Equity "Eyes of Youth."

Film Favors Dropped from the Sky Only Part of "Miracle Man" Drive

WITH free tickets snatched from the air by eager fingers, and an airplane hovering low over the principal boulevard dropping still more of these complimentary tickets; a big newspaper, billboard and car card advertising campaign; music store window displays; snipes plastered everywhere; and lucky money to be found in unexpected places; the Paramount-Artcraft production, "The Miracle Man," was introduced to the people of Chicago on Sunday, September 14, at Orchestra Hall.

No other photoplay has ever been more auspiciously presented to the picture fans of Chicago. If there was anyone in the city who does not know that "The Miracle Man" was playing at Orchestra Hall he must have been in confinement in some asylum or jail, or be deaf or blind!

Campaign in Three Cities.

The simultaneous opening of "The Miracle Man" in Chicago, Milwaukee and Springfield, was a pretty large order to handle at one time, so Claud Saunders, exploitation manager of Famous Players-Lasky sent John P. Goring, exploitation representative from New York to look after the opening in Chicago, while Walter L. Hill, exploitation representative of the Chicago district, handled Springfield and Milwaukee.

Since Mr. Goring came as advance agent for "The Miracle Man," he has left nothing undone that could attract the attention of the people of Chicago to this feature—and has done many things that have never been thought of before.

The advertising campaign started out with four hundred one-sheets, which sprang up like mushrooms on all the elevated stations in the city, these were augmented by hundreds of cards placed in the suburban cars and heralds mailed broadcast over the city.

Used Floods of "Snipe."

Just after these had begun to catch the attention of people using any sort of transportation, machine loads of snipes were sent out in all directions, and every way one turned they were greeted with one-sheets or small posters telling them of the production to appear at Orchestra Hall on September 14. Fences, vacant buildings, store windows, trees, electric light posts, and every available space large enough to hold a snipe, was plastered over with these announcements.

Next a small boy walking along discovered what he thought was a half dollar laying on the sidewalk. He grabbed it and found instead that it was a lucky piece with the legend on one side, "Have faith. Keep this." The horseshoe impression upon it proved that it would bring its possessor good luck.

When he turned it over on the other side he found the inscription, "The Miracle Man Is Here." And this small boy was only one of thousands who were finding these lucky pieces in unexpected places.

Catered to Superstitious.

The business man hurrying along to his office in the morning picked one up on State street, and he was just superstitious enough to drop it in his pocket, for he didn't want to spoil his luck by throwing it away. The housewife out for her morning marketing kicked one just as she was entering the store. And so all over the city had been planted thousands of these lucky pieces telling that "The Miracle Man" was in town.

On the supposition that it took a real grand stand play to attract the attention of some people, the day before the opening Mr. Goring staged the biggest "stunt" of all. In conjunction with the Chicago Herald-Examiner, the announcement was made that on Saturday, September 13, the Herald-Examiner airplane would fly over the city and drop 2,000 passes to "The Miracle Man."

Crowds Lined Air Route.

Through that newspaper the people were told just what route the airplane would take and what time it would be in their vicinity—and they were lined up in crowds waiting to see the rain of bright red tickets, good for one admission to Orchestra Hall during the showing of "The Miracle Man."

Starting in the suburbs, the airplane flew at an elevation of 5,000 feet, but as the airman glided over Michigan Boulevard, he descended to a height of only 300 feet. Thus he dropped the eagerly sought red passes almost into the outstretched hands of the struggling crowds.

These were just a few of the attention attracting stunts which were pulled off before the first run of the feature at Orchestra Hall. During the two weeks it packed and repacked the theatre, 128 United Cigar Stores in all parts of the city were flaunting window displays of posters and stills from "The Miracle Man;" and at Monroe and State streets, one of the busiest corners in Chicago's downtown district, the Snyder's Song Shop, on both the Monroe and State street sides, was decorated with four by twelve banners announcing "The Miracle Man" song.

"Song Pluggers" Chimed in.

In the window of the Snyder store was a singer demonstrating the melody as well as a big display of the music, photographs and other paper advertising the production. As it happens, the Snyder Song Shop is directly over one of the United Cigar Stores—so it was a double decker display that greeted the State street shoppers.

Meanwhile, full-page, half and quarter-page advertisements were running in all newspapers, as well as many editorials called forth by the merit of the production. No other feature has received more unanimous praise by the motion picture critics, and the importance of this production was rated so high that in many instances the stories concerning "The Miracle Man" were

Showing Some of the Where, Why and Who of the Success of Exploitation of "The Miracle Man" at Orchestral Hall, Chicago.

At the left, a double-deck tie-up with the United Cigar store and the Snyder song shop; center, the automobiles lined up in front of the theatre at the initial showing. Left, John P. Goring, exploitation representative of Famous Players-Lasky who engineered a remarkable piece of showmanship.

given more prominent position than those announcing the opening of attractions at the dramatic houses.

Chicago knew that "The Miracle Man" was showing for two weeks at Orchestra Hall, and also they were convinced that they must not miss seeing it. So, although the prices were doubled and admissions of 50 and 75 cents charged, they came in such crowds that for the first three days the theatre could not accommodate them.

Broke All House Records.

Every record that has been established at Orchestra Hall since it was operated under the Paramount banner was broken. It was found that a two weeks' downtown run would not take care of all the people who wanted to see this feature, so after its two weeks' engagement is ended at Orchestra Hall, "The Miracle Man" will be moved to the Playhouse, just a block south of Orchestra Hall on Michigan Boulevard.

Sol Lesser Looking After West Coast Interests; Will Show Broadway Something Big Next Summer

SOL LESSER, one of the leading figures in the independent field, has left New York City in company with his family for the West Coast, where he will spend a short time looking after his theatrical and financial interests and in addition will formulate plans for several big ventures which he intends to make in the near future.

Mr. Lesser, one of the first to enter the field as an independent exploiter, started in 1908, when the first pictures consisting of more than two reels were produced. Until about four years ago he contracted for territory that was only west of the Mississippi, but since that time he has handled big specials in all parts of the country. The first picture that Mr. Lesser exploited east of the Mississippi on the independent plan was Rex Beach's "The Ne'er Do Well." The degree of success attained by this picture led to the booking of many other superfeatures east of the river.

To Continue Past Policy.

His plan has always been to purchase any superfeatures that he thought would warrant independent exploitation and then boost them on the market. Mr. Lesser thinks that these independent features offer big possibilities and have an advantage over the average program release because of the fact that they can be played on a more extensive scale. It is this energetic distributor's intention to procure several more feature films and follow out the plan that he used in "Yankee Doodle in Berlin," by placing companies on the road with the films. The system adhered to in "Yankee Doodle" has proved to be a decided success and there are at present eighteen companies on the road.

If Mr. Lesser's present intentions materialize, and no doubt they will, Broadway is going to see something big next summer, or thereabouts. He calculates on having all the available movie stars appear in conjunction with a Mack Sennett Revue in three acts with songs and lyrics by Bide Dudley. It is an entirely new idea and should prove successful if it is carried out according to present plans. This is one of the things which Mr. Lesser will negotiate for while on the Coast. Besides, he will close a deal for the erection of a spacious theatre in Oakland, Cal. This house is to be modern in every detail and will have a seating capacity of 4,000.

Higher Rentals Were Inevitable.

With reference to the higher rentals on films, Mr. Lesser says that it was something that had to occur sooner or later. If better films are desired by the public the cost of production will increase and rentals will go up. To his way of thinking there will be prosperity in all of the theatres and more satisfaction for the patrons as a result. With increased admission prices, which naturally result from higher rentals, the theatre owners will be able to engage larger orchestras and render more efficient service.

Mr. Lesser at present has temporary exchange headquarters in the Longacre Building, but is now negotiating for bigger offices in the city, which he will enter in October.

In commenting on his stay in New York, Mr. Lesser said: "This is one of the biggest years I have enjoyed in the business, and I am now going to devote my entire time to big attractions, which can be exploited in a big way."

"The Brat" Draws Crowds to Washington Theatres

"THE BRAT," Metro's latest Nazimova production, broke house records for attendance recently when it was shown in the Metropolitan and Knickerbocker, two of the seven big Crandall theatres in Washington, D. C. The showing at the Metropolitan commenced on Sunday, September 14, and the attendance was unprecedented.

The following day the production was shown at the Knickerbocker, and the results were quite as remarkable as at the Metropolitan. Special musical programs were provided and box-office records in both theatres were broken.

The result of the showing demonstrated anew the drawing power of the Nazimova productions and indorsed Mr. Crandall's judgment in recently booking the entire Metro output for 1919-20 for his chain of seven Washington theatres.

The presentation of "The Brat" was accompanied by a vigorous advertising campaign in the Washington newspapers. It consisted of a graphic advertisement in the Evening Star for each day of the picture's showing. These "ads" were two and three column, quarter and half page scene-cuts, portraying Nazimova in a characteristic pose of the title role and a dramatic moment of the play.

Mary Minter Returns to New York.

Mary Miles Minter, director William D. Taylor and the entire company which supports the star in her initial Realart picture, "Anne of Green Gables," returned to New York last week. They have been away for almost two months, making the exterior scenes for this picture at Dedham, Mass., which was chosen as a representative small New England town and for the natural beauty of its scenery.

Wanted: A Manicurist with an Eye for Moore Lords.
Showing Tom Moore in "The Gay Lord Quex," which follows "Lord and Lady Algy" on the Goldwyn schedule.

SPOILING A PERFECTLY GOOD JOKE

How Stimmell and Scheckler Cured Louisville People of Saying, "I'm as Unlucky as the Parkland Theatre," or How Mary Pickford Put the Kibosh on Bad Man Mike

IT TOOK Harry Stimmell and Arthur Scheckler, of Louisville, Ky., to show several thousand residents of that city and four score exhibitors in that district that a hard-hearted fate was not unrelentingly against the destinies of the Parkland Theatre.

Time was in Louisville when exhibitors and motion picture fans would scoff when ill fortune came their respective ways and say:

"Drat my luck. I'm as unlucky as the Parkland Theatre."

The "out of luck" condition of the Parkland Theatre was well known. Many a time had some enterprising shoe store owner or ice manufacturer tried to turn the Parkland into a paying proposition. Several times the theatre had been closed for repairs, renovation and re-decoration and then opened under "new management" under the most unusual exploitation methods. Upon one occasion the Parkland had been treated to a coat of new paint, the piano had been tuned and the floor washed, and the doors opened wide. The new "manager" spent $14.65 in having some circulars printed. They were worded in a manner not entirely unlike the following:

"To Whom It May Concern.

"The Parkland Theatre is going to open up again and everybody is cordially invited to see all our shows for 10 cents admission (ten cents each).

"For our first opening we are going to have 'Bad Man Mike' in eight reels (eight reels and a thrill in every inch) and this is one of the greatest pictures ever made in the history of the world.

"Everybody come and bring his or her friends as the case may be.

"The Management."

Well, the house opened and just about enough people were on hand to see "Bad Man Mike" to pay the boy who had distributed the circulars. The new management booked several more pictures of the nature of "Bad Man Mike," counted up a loss of $102.47, and decided that the picture business was an overnight game and one intended for street carnivals and church socials.

Then the public had another good laugh at the Parkland Theatre.

Other managements failed and decided that the picture business was big frost and that selling shoes, ice or coal was a far more expedient business for the man who had to pay grocery bills at the first of a month. Moreover, the grocer wouldn't give credit to the management of the Parkland. It was too much like asking a jewelry store to outfit a Boy Scouts' club with diamond rings on credit.

Diagnosing a Sick Business.

Harry Stimmell and Arthur Scheckler gave the Parkland the once over and made a critical diagnosis. They examined the books, noted the receipts, sized up the possibilities and made the retired management an offer. The offer was considerably larger the management ever expected so it was accepted in haste.

"What pictures did you run here?" asked Stimmell of the ex-manager.

"How should I know," repeated that person. "I didn't see 'em."

"You didn't see 'em!" echoed Stimmell. "Then what induced you to book the pictures you showed."

"I got 'em cheap," came the answer, floating out between cigar puffs.

Stimmell hunted up Arthur Scheckler and spoke thus:

The Plot Begins.

"Art, it's as plain as day. The fellow that ran the house didn't think enough of his shows to look at 'em himself. All we've got to do is make out a list of the stars we want. I nominate right off the bat Mary Pickford, Charlie Chaplin, Constance Talmadge, Norma Talmadge, Anita Stewart and some big special feature attractions."

"You're an hour late," replied Scheckler, "I've been to the Big Feature Rights Company that controls the franchise for the entire output of First National Exhibitors' Circuit and booked their special stuff and their star series. There are no greater stars in the world than those who make pictures for that company. Our first picture will be 'A Dog's Life,' Charlie Chaplin's first million dollar production."

Now They Smoke All Havanas.

Several months have gone by and Stimmell and Scheckler have had time to figure out what has happened. Their books show profits from the time they first began playing the big pictures. Their records show that more money was spent for attractions during one week than all former managers had spent in any two months. And their receipts were larger and their profits were six times as great as the greatest previously.

"Daddy Long Legs," starring Mary Pickford, produced by her and released by First National, was played with big success at the Parkland and the management is looking forward eagerly to an engagement of "The Hoodlum."

Now there are no more people laughing at the Parkland Theatre.

"Curses! Little Recks He—"
Says Pauline Frederick, in a tragic off-stage moment, and a wig for her next Goldwyn by Edgar Saltus.

Latest Kinograms Is Full of Up-to-the-Minute News

THE current release of Kinograms contains eight new subjects which will be of timely interest to the followers of this news weekly feature.

First of all President Wilson is shown as he reviews the Pacific Fleet in Seattle during his tour, along with scenes at Tacoma, Helena and other points in the Rockies.

Then we meet another President, this one being President Pessoa of Brazil as he is sworn into office at Rio de Janeiro.

"Through Panama In A Minute" is the third subject and we wonder how this can be accomplished. It is a stop motion picture showing in one minute the operation of putting a ship through the Panama Canal in nine hours.

The Prince of Wales reaches Winnipeg and is given a rousing welcome with cannons.

From Winnipeg we are brought to the German border and here we see how the British border guards examine the hay carts to find smuggled goods and fugitives.

Kinograms pictures the Harvard Athletes training and we see a number of scenes of the Crimson football squad in action on the gridiron.

This is Pershing Week in Washington and note the way Pershing is greeted as he leads his men in the last big review at the Nation's Capital.

Kinograms finishes this week's release with a thrilling hunt at Goodnight Ranch in Texas.

Max Roos Is Salesman for Realart.

Max W. Roos has been added to the Chicago sales force of Realart Pictures Corporation by Manager Willard, of the Chicago office. Mr. Roos was sixteen months in France in the Adjutant General's department, A. E. F., in the historical section of the general staff, and was honorably discharged as first lieutenant. He is making a success in his new position.

Something New in Titles.

Henry Otto, May Allison's director in "Fair and Warmer," the Screen Classics, Inc., production just completed, and Arthur Martinelli, cameraman, devoted two weeks to securing some extremely novel animated titles for the production. The scenic effects are by John Holden.

Two Letters—Their Own Explanation

Secretary H. B. Wright, to Moving Picture World

James Q. Clemmer, to Northwest Film Board of Trade

THE following correspondence is printed without extended comment. The text of the two letters is fully explantaory. The subject dealt with concerns a large number of our subscribers, particularly those in the Northwest.

Seattle, Sept. 18, 1919.

Editor of Moving Picture World:

I enclose herewith copy of the final letter of correspondence that has passed between the Northwest Exhibitors' Circuit, Inc., and the Northwest Film Board of Trade. I would ask you to kindly publish it. The delay in sending this for publication was due to the fact that we held it over to have it approved by our regular meeting.

Yesterday we had a very successful meeting, and I, as secretary of the company, was instructed to send a copy of this letter to each of the trade publications, asking them if they would kindly publish this, in line with other correspondence that has been published, to clear up the misunderstanding and misapprehension that have existed in regard to our circuit.

At no time has it ever been, or will it be, the intention of the Northwest Exhibitors' Circuit, Inc., to operate on anything but a "live and let live" policy, with a square deal to all.

Northwest Exhibitors' Circuit, Inc.
H. B. Wright, Secretary and Manager.

(Enclosure.)

Seattle, Wash., Sept. 4, 1919.

Northwest Film Board of Trade, Seattle, Wash.

Gentlemen: It is too bad that any misapprehension of the scope, motives and purposes of this circuit has arisen in your minds. We need not take time with discussing how this did or may have come about—we are, of course, looking to today and tomorrow, as you are, and the thing now is to come to a real understanding which will enable harmonious, effective and mutually profitable relations.

First, let us emphasize that the scope of the circuit and its operations are limited to special feature films. We have nothing to do with regular service programs. Second, let us also emphasize that we are looking at your side of our business relations as well as ours, and it is our desire and purpose to facilitate your dealings with us in every practical way.

To this end our film review committee is organized so as to meet as promptly and frequently as possible and at times which will be mutually convenient. We appreciate that, insomuch as the members of the circuit are not free to buy special features until these have been released by the committee, it is essential for both sides that the committee pass upon them and do any releasing just as frequently and promptly as possible. We have never had any other thought nor any other course of action, so far as it is possible to move promptly and smoothly at the very beginning of any enterprise.

Third, another fundamental point with the circuit is to treat all film men alike, fairly, reasonably and of course courteously. Anything that has been said or written concerning special films or the special film output of one or another film house was not intended to imply any possible criticism of or reflection upon any output, nor did it do so, we are clear.

We shall assuredly notify the exchange no less promptly than our own members of the release of features.

Understand that the foregoing does not evince any change of position or intention on our part, still less is it written in the slightest degree apologetically. It is written solely in a spirit of friendliness and fairness, and with a desire fully to co-operate. Our whole policy from the first has been and to the last will be "live and let live" and play no favorites.

We know that this letter will be received at its full face value, that we shall hear from you in kind, and that both sides will live up to their professions so far as is possible with human nature what it is. Of course the circuit must run its own business, as you must run yours.

We shall nevertheless welcome at any time, as we know you will, any kindly suggestions and will be glad to profit by them. Of course if any of the film exchanges insist upon war we shall most assuredly go right down the line on that basis, but we cannot see that that sort of tactics is worth anybody's while, particularly as none of us is in business for his health.

Northwest Exhibitors' Circuit, Inc.
James Q. Clemmer, President.

Los Angeles Members Are Guests of New York Lodge

AUGUSTUS THOMAS, Joe Chapple, Edwin Wildman and Perley Morse were guests of honor at a dinner given at the Beaux Arts on September 16 to visiting members of Los Angeles by the New York Lodge of the M. P. D. A.

This dinner opened the fourth season and took the place of the regular meeting at the club house on Fifty-fifth street. This year promises to be a busy one for directors and the association will promote the business and artistic side as well as the social. The speakers of the evening declared that pictures are today the greatest means of spreading information and providing entertainment yet invented and hailed the directors as the men whose influence will be the strongest in the proper development of the new art.

Edwin Wildman, editor of "Forum," spoke on the influence of pictures on the younger mind. Perley Morse, whose investigations convicted Bolo Pasha, explained some of the methods of modern detection of crime and was a scenario in himself, and Joe Chapple, editor of the National Magazine, put that touch of inspiration into the dinner without which any story is dull.

Augustus Thomas gave a most lucid analysis of dramatic construction, expressing the science with his art of oratory and holding his audience by the force of his eloquence and personality. It was an evening to be remembered and showed the value of the organization.

No, Alice Brady in "Sinners" Does Not Sin Against the Art of Making Pie Crust.
The direction in which her fault lay will not be revealed until her first Realart, "Sinners," is released.

Herbert Griffin Home Again After Taking Films Into Siberian Wilds

Of the possibilities of moving pictures and their exploitation there seems no end. The war has demonstrated that the screen may travel and be a source of revenue to promotters. In peace there would seem to be even greater possibilities.

Herbert Griffin, just back from Russia, adds another chapter to the story of how the American screen and projection machine has gone into strange climes and brought cheer and entertainment to those in isolation. Mr. Griffin, after many years in the employ of the Nicholas Power Co., was the first Y. M. C. A. secretary to go into Russia with a picture equipment.

On a freight car, equipped as a machine shop and power plant Griffin traveled as far as Omsk, showing pictures not alone to soldiers of the allies but to the Russian populace—to peasants who gazed for the first time on moving pictures and believed their eyes then beheld a miracle in the process of performance. Where pictures were never known before he went, showing educational films, industrial, features and scenics.

Peasantry Likes Industrials.

He found that most of the Russian peasants delighted in seeing industrial pictures—to see the wheels turn and be shown how American manufacturers turned out "the goods." They liked everything he showed them, but it was pictures of labor and manufacture that most appealed to Siberians.

Mr. Griffin found in the more populous centers 50 or 60 theatres in operation—and found them fifteen years behind the times. For American capital and enterprise there is a great field over there, he said, for the people are eager to see pictures and when political conditions become more stable there will be many gold-mines waiting for those who exploit the screen throughout Siberia.

Of his equipment Mr. Griffin has this to say: "The motion picture outfits taken to Russia by the Y. M. C. A. for use among the Russians and Czecho-Slovak and allied troops operating in that country consisted of Powers' Cameragraph No. 6 equipped with the incandescent lamphouse and Edison 30 ampere lamps. They were motor driven.

Griffin's Technical Description.

"Current was supplied by Imsco Power plant, redesigned by myself, which consisted of the Matthews engine coupled to a G. E. shunt wound generator of 1 kw. capacity, supplying 31¼ amperes at 32 v. Because of the fact that the 30 ampere lamp must have only 25 volts I arranged the connections of the batteries so that there were only 13 cells connected to the terminals of the lamp, and the motor and lights that were necessary were connected through proper connections on the switchboard, to the entire battery of 16 cells.

"The battery was floated across the generator terminals, and connections were such that when the M. P. lamp was in operation the generator terminals were attached to the 13 cells while the motor driving the machine, and working lights, were connected to the entire battery.

"This arrangement allowed for absolute control of lamp voltage and assured at all times the necessary 30 amperes at the lamp and absolutely eliminated the possibility of more than that amount reaching the lamp in case some person inexperienced in the operation of the lamp, being called upon to run the outfit. The screen used was the "Imsco" with straight aluminum surface and was as I recall, 10x13.

Perfect Projection at 200 Feet.

"With the above combination I found it possible to project pictures from a distance of 200 feet and over that were unsurpassed by any shown in theatres at home, and it is my opinion (and always has been since I first became acquainted with the incandescent lamp through the many experiments I helped with both at the Nicholas Power Co. and lamp divisions of the G. E. Co.) that there is a tremendous field open to the incandescent lamp in connection with Powers Cameragraph.

"Before leaving I had in operation a complete M. P. laboratory in which all English titled film was translated into Russian, the English titles removed and Russian substituted. Pictures were also made of all current events in Russia and Siberia that would be of interest to the soldiers of the Allied causes. This laboratory was equipped with all up-to-date appliances such as two Bell and Howell continuous printers, three cameras, titling outfit, drying drums, developing, fixing, washing and toning tanks, etc.

"When I left, the entire outfit was turned over to representatives of the Community Motion Picture Bureau who are now taking charge of the Motion picture program of the entire Y. M. C. A. operating in foreign fields. In Siberia the party is headed by Mr. Leonard P. Martin and he has with him a competent corps of assistants."

From his own experience on the road in this country, plus what he demonstrated in Russia, Mr. Griffin concludes that there is greater possibilities for traveling showmen in the small villages and isolated communities throughout this country than have yet been developed. While there are many traveling outfits now in operation there may still be hundreds more touring the rural districts and smaller villages with profit.

Grange halls, schoolhouse, churches—there are plenty of meeting places in rural communities where moving pictures would come as an exciting event in the social life of the countryside. At the Methodist conference in Columbus pictures were shown out-of-doors—just

Herbert Griffin, with His Box-Car Movie Outfit and a Typical Russian Audience Wat ching Its First Film Show.
Mr Griffin, at the right, spent seventeen months in Russia in the interests of the Y. M. C. A. Now takes up new duties as assistant to the general manager of Nicholas Power Company.

as Y. M. C. A. secretaries showed pictures behind the firing line in Europe.

To be sure there is nothing utterly new in the idea, but the fact remains that in showing pictures under the most unsatisfactory conditions in foreign lands should develop in peace time, in this and other countries, traveling shows that will be able to show pictures in isolated communities with entirely satisfactory and profitable results.

Returns to Complete Romance.

Mr. Griffin was for seventeen months in Russia as head of the Motion Picture Bureau of the Y. M. C. A. At first he was hurriedly equipped, but finally succeeded in outfitting a number of traveling shows as fast as machines, films and equipment could be shipped to Vladivostock where he made headquarters. He returned to New York September 11 and forthwith resumed his connection with the Nicholas Power Co., an indefinite leave of absence having been granted by the firm when Mr. Griffin was called to war-work.

In coming back to Nicholas Power Co., however, he makes a new start in more ways than one. Saturday of this week he will add the proper climax to a romance that started more than two years ago when Miss Marion Ruth La Flam took command of the telephone switchboard in the Nicholas Power office. When Mr. and Mrs. Griffin return from their honeymoon the "voice with a smile" will turn to arguing about the high cost of groceries while Mr. Griffin will assume a new position with the Power organization as assistant to the general manager, Will C. Smith.

Films to Combat Illiteracy.

During the time he was abroad Mr. Griffin learned to read and write Russian. Thus he was able to gain the confidence of native business men and among the documents he brought home were estimates and details of negotiations that will ultimately lead to numerous Nicholas Power machines being shipped to Siberia. These machines will be used to project films as the most important part of a plan to educate the present generation of Russian peasants.

Each province of Siberia has its own co-operative society and all of these "zemstovs" are linked together in one great co-operative society for the benefit of the populace. Illiteracy is the prevailing handicap in Russia and it is the conviction of the leaders of a great educational movement that the peasants may be more quickly and beneficially educated through moving pictures than in any other way. Coming generations will have the benefit of schools, but the present generation will gain from moving pictures immediate benefits.

NEW OPERATORS' WAGE SCALE FIXED

Schedule Drawn Up at Meeting of New York State Exhibitors and Union—Exchanges Are Affected

A NEW wage scale for moving picture machine operators was recently established at a meeting of the New York State Exhibitors' League, represented by President Sidney Cohen and others, and Local No. 306, I. A. T. S. E. and M. P. M. O. U. represented by President Sam Kaplan and others. This scale, which provides a substantial increase in wages, has also been agreed to by the Vaudeville Managers' Association, which takes in all circuits. It is known as the "six-day wage scale" because none of the men will be allowed to work seven days a week, and it went into effect on September 22 and will continue in effect until September 6, 1920. The union is having no trouble obtaining signatures to the contracts which are being distributed to all operators in Greater New York, it is announced.

Two of the terms in the contract are of especial interest. One provides that Local No. 306 will compensate an exhibitor for any willful damage done by an operator or any damage resulting from the negligence of an operator, to his apparatus, after it has investigated the damage and the causes therefor. The other clause is a mutual agreement that any disputes arising over the contract, which do not have to do with claims for salaries due, drunkenness or dishonesty, which in themselves are reasons for an operator's discharge, will be referred to an arbitration board composed of one person appointed by the League and one by Local No. 306. If necessary, a third person will be chosen who will be mutually agreeable.

Summary of the Scale.

Lack of space prevents the printing of the complete schedule. The following summary gives the operator's rate per hour based on the maximum admission charge and the maximum seating capacity of a theatre:

Admission	Seats	Hourly Rate
15 cents	300	75 cents
50 cents	300	83 cents
10 cents	600	75 cents
13 cents	600	80 cents
15 cents	600	86 cents
30 cents	600	87 cents
50 cents	600	87 cents
10 cents	999	86 cents
13 cents	999	87 cents
15 cents	999	90 cents
30 cents	999	90 cents
50 cents	999	90 cents
10 cents	1,000 plus	87 cents
13 cents	1,000 plus	90 cents
15 cents	1,000 plus	92½ cents
30 cents	1,000 plus	92½ cents

Any theatre charging 50 cents or more and seating 1,000 or more, including musical concerts, also pantomime acts, is rated at $1.22 an hour, and will employ an operator at each machine.

Any theatre identical with the one above, except that it seats more than 2,000, is rated at $1.27 an hour and will employ an operator at each machine.

Film Exchanges Also Rated.

All moving picture, vaudeville and burlesque theatres charging not more than 50 cents admission and seating more than 1,000 are rated at 88 cents an hour.

All vaudeville and burlesque theatres running moving pictures are rated at 86 cents an hour.

All film exchanges, projection rooms and laboratories not to exceed eight hours per day, with one hour for lunch, six days a week, will pay not less than $40. One day's work consisting of not less than four hours nor more than eight hours will pay not less than $6.66. Overtime will be paid at the rate of $1.40 per hour.

Lectures, clubs and special performances, one show a day, not to exceed four hours, will pay $8. All Sunday and holiday performances under this head will pay $12 per day.

Bandits Take the Trail of the Elusive Bean.
A group of real Mexican bandits, formerly college chums of Villa, and who were obtained for the Universal production, "The Beach Comber."

Power Company Exhibits at the Electrical Show

THE Nicholas Power Company, manufacturers of the Cameragraph and other projection apparatus widely used throughout the motion picture industry, have one of the most interesting and expensive exhibits at the Electrical Show at Grand Central Palace, New York City, September 24 to October 4.

The company's projecting equipment is shown in one of the large spaces on the main floor, and on the mezzanine a Power's Cameragraph 6B, in resplendent dress and running in a plate-glass booth, is projecting moving pictures in a model theatre especially designed by a leading New York architect.

RUBBERNECKING IN FILMLAND

The Rubberneck.

"It Has Been a Grand Week. Nearly Everybody Was at Home Everywhere I Called." Hears Sad News

By Giebler

IT has been a grand week for Rubbering—nearly everybody was at home everywhere I called.

John Jasper's new "Hollywood Studio" was the first place I cheered up by a visit. "Jack" Jasper needed cheering, too. He is building a community studio and the big lot was running over with carpenters, plasterers, glaziers, electricians—workmen of every sort, and he was trying to be here, there and everywhere else all at the same time.

I looked the place over with my critical eye and told Jack that, according to my opinion, he was going to have some swell dump when it is finished. This made him very happy. I am sure he was waiting for some one of my standing to slip him a little encouragement of that kind.

Jasper's new plant will accommodate four producing companies when it is completed, and nine different organizations are already hollering for space!

One unit of the plant is finished and is occupied by the Carlyle Blackwell company, which is making an Indian drama entitled "The Double Call." The story is not the usual Indian stuff; there is none of the Sitting Bull brand of the noble red men wearing turkey feather war bonnets and putty bridges on their noses, in the play.

The story is about an educated Zuni who is torn between the call of civilization, the tribal instinct, the love for a beautiful maid of his own blood and a white girl.

Made in a Real Zuni Pueblo.

Charles Swickard, who is directing the film, had just brought the company back from La Guna, New Mexico, where the local color stuff was made in a real Zuni pueblo called Hell's Oven. Swickard was making the interior shots when I got to the studio.

Carlyle Blackwell, of course, is the young Zuni; Myrtle Owens is the Indian maid; Louise Lovely the other girl. Gloria Hope is the ingenue; Frank Lanning is a Zuni chief; William Long is the heavy, and George Hernandez is in a great character part as Oatmeal Riley.

My next visit was paid to Griffith's, where I found Mr. Griffith, Jack Lloyd and everybody else connected with the plant up to their eyes in work getting ready for the opening of "Broken Blossoms" at Clune's Auditorium next week.

After this call I needed a little cheering up myself. I learned some sad news here—confirmed a rumor that I did not want to believe.

The great Griffith is actually going to shake the dust of the Coast from his feet and will set up his tents on Long Island in about three months. Of course, he will still make some pictures in Los Angeles, and he says he has nothing but warm spots in his heart for California, and is not quitting us for good, and all that, but the fact remains that he going, and we are sorry, every last one of us in the colony is sorry—we don't want Dave to go.

Next I went over to the Fairbanks lot and watched Doug pose for a lay-out of stills that will delight the millions of lady readers of the Ladies' Home Journal when they appear in that publication.

Keenan in Double Role.

Doug is getting ready for his next United Artists picture. Victor Fleming is going to direct and Ted Reed will help.

Then I stepped across the street to Brunton and watched Jack Kerrigan and Zelma Maja being put through a scene on the curb of a fountain in a flower garden, by Ernest Warde and his assistant, Frank Geraghty, in a tale of the Texas oil fields called "Live Sparks."

Fritzi Brunette is supporting Jack but she was not working in the fountain scene.

The next place I stopped at was on a street in a little town somewhere south of the line made famous by the Messrs. Mason and Dixon—a street with a cotton mill at one end and a court house at the other, and decorated for a flag day celebration.

An old man, paralyzed and unable to walk, is seated in an invalid's chair in front of a vinecovered cottage. The old man raises a palsied hand, turns a grey face upward and speaks in halting tones—to someone who is not there.

Harry Schenck counts slowly, one, two, three, up to twenty-nine. The camera stops and the old man gets up from the chair and disappears in the cottage.

I go over to where a tall young actor reclining on a lemonade stand is holding animated converse with a beautiful girl. The tall young actor is Wallace MacDonald, the B. G. is Ruth Langston.

We talk—I blush with pardonable pride over nice things said about my paper—until the door of the vine-clad cot opens and the paralytic that went in at the door a minute before emerges a rejuvenated creature that steps along like a youngster.

He walks over to the invalid's chair, looks down at the empty seat and talks. Harry Schenck again counts one, two, three, up to twenty-nine—cut. I have witnessed a double exposure.

When you see this action on the screen you will see Frank Keenan, as the owner of the cotton mill, talking to himself, as his brother, the invalid in the wheel chair.

Mary Gets Her Cotton.

The play is called "The Life Test," and is the tale of a man's reformation and come-back, with a strong sermon woven into the action. In addition to Mr. Keenan, Wallace MacDonald and Ruth Langston, Gertrude Claire, James Barrows, Mary Talbot, Russell Powell, and Austin Lane, the colored actor, are in the cast.

The scene changes.

I am in front of a neat and cosy concrete bungalow. A girl with golden curls is in the yard. An automobile drives up to the gate, stops. A naval officer alights. The girl with the curls meets him. He gives her a naval salute, a letter and a bale of cotton.

The girl takes the bale of cotton, smiles and salutes right back at him. The girl is Mary Pickford, the naval officer is Lt. Commander J. L. Neilson in charge of the captured German U-Boat 88, and the bale of cotton the one that was sent to Little Mary by the Board of Trade of Houston, Texas, and was the first bale of cotton to come to Los Angeles by an all-water route.

To prevent vaudeville managers from trying to sign Little Mary up for a strong lady act, it is stated here that the

Bale! Bale! The Cotton's All Here.

Lieut. Commander J. L. Neilson delivers to Mary Pickford bale of cotton shipped by all-water route from Houston, Texas, to Los Angeles.

bale of cotton did not weigh more than ten pounds.

The scene changes once more.

I am standing in front of a bungalow on Gower street in Hollywood. A sign hanging out in front of the bungalow proclaims it to be "The Come On Inn." Experience has taught me that if one will stand in front of a restaurant long enough, someone will eventually come along and ask one to eat.

Fate fetches Wallie Walraven and Art Rosson of the Mayflower corporation, cavorting down the street. They stop and look at me. Wallie says: "What are you here for?"

I place one hand over my brow and gaze far down the street and state that I am looking for a friend.

Wallie and Art hold a whispered conversation. A sibilant sentence enters my ear under the brim of my new hat.

"Let's take a chance. He can't eat more than a dollar's worth."

And the Wallie claps me on the back and says in a hearty voice:

"The friend is here. Come on within the inn and eat with us."

Inside the inn we are joined by S. F. Jacobs, globe-trotter, soldier, writer, and now representing The Picture Show, a bright and snappy movie magazine of London.

The Come On Inn is an exclusive little place that caters to the members of the colony who do not like to put on the feed bag in one of the ordinary restaurants where the hoi polloi consumes countless pieces of pie in order to be able to watch the great stars at their cakes and then go away with tales of audibly absorbed soup or coffee whooped up from the saucer in a moment of forgetfulness.

Ease Versus Ice Cream Sodas.

The service is very good at the inn. There are nice mottoes on the wall, real hospitality and double cream for the coffee.

After lunch we all went back to the Mayflower studio with Arthur Rosson and watched him make scenes for "The Splendid Hazard," with Henry Walthall, Rosemary Theby, Ann Forrest, Norman Kerry, Philo McCullough, whose hair is back to its natural color—Philo was a dizzy blond in "The Soldiers of Fortune," his latest picture—Hardee Kirkland, Jacques Le Nos, and Mrs. Jimmie Rosson, who didn't have anything more strenuous to do than to sit in a gold chair and watch some other folk eat ice cream sodas in a garden. It looked pretty soft for Mrs. Jimmie, but as she didn't get any of the ice cream maybe it was not so easy as it looked.

They had one of the most heart-lifting orchestras on that set I have ever listened to. Just as soon as the players left the scene they retired to the side lines and broke out into "steps."

If my lumbago had not been acting up a little worse than usual, I would have attempted a pigeon wing myself, methodist foot and all.

Indianapolis Neighborhood Exhibitors Allow Operators a Wage Increase of $3.25 a Week

OPERATORS in the theatres outside the downtown district, in Indianapolis, will receive an increase in wages of $3.25 a week as a result of an agreement reached Thursday afternoon, September 18, at a conference of representatives of the operators' union and a committee of neighborhood exhibitors.

The increase, which will date back to the time when the operators in Indianapolis went on strike, ends a fight which has been on since that time between the operators and the exhibitors. Previous settlement was made with the operators in the downtown houses, in which the operators received $5 a week increase.

The operators demanded a new wage scale of $1 an hour at the time they went on strike, but the theatre owners refused to grant the demand. The only wage contract was later agreed to by both the managers and the operators and the increase is counted as a bonus.

Bair Represented Owners.

R. R. Bair, a neighborhood exhibitor, was chairman of the theatre owners, committee, which agreed to the new rate, and the operators were represented by Germain Quinn, international organizer of the Moving Picture Operators' and Stagehands' Union, and a committee of the local union.

The new wage scale for neighborhood houses calls for a weekly rate of $22.25 for night work only, $2.25 additional for matinee work, $1 for the supper hour and $1 an hour overtime. The committee of neighborhood exhibitors offered to give the men an increase of $2 a week at the time the wage scale with the downtown operators was adjusted, but they refused the offer.

Ben Grimm Joins Selznick as Team-Mate for Bartlett

WID'S DAILY loses its star reviewer Saturday of this week when Ben Grimm leaves to join Randolph Bartlett in turning out publicity and advertising for Selznick pictures. Lynde Denig, who had previously edited Wid's, went with Goldwyn pictures a few weeks earlier.

Both of these publicists are graduates from the staff of the Moving Picture World. Ben Grimm retired "for duration" when he volunteered at the outbreak of America's share in the war with Germany. He joined the signal service and worked his way through the photographic department into map making and aviation.

After his discharge "Bennie" resumed his position with Moving Picture World, resigning a few months ago to join Wid's Daily as reviewer. To the Selznick service he brings experience and ability of just the right sort to make him invaluable as a film publicist and Randolph Bartlett deserves to be congratulated for selecting Grimm as a team-mate.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.

"The Perils of Paz D. Buck"—in three Reels—By Sam Spedon

WHAT DO YOU MEAN BY ONLY MENTIONING MY NAME SIX TIMES IN THIS ARTICLE ON THE RED HERRING? OONT YOU KNOW I'M THE WHOLE CHEESE !!@#!..?!
BIG CHEESE!
YOURE FIRED!
I'M ON MY WAY!
Sam Spedon

Dear Mr. Blaisdell:

Please give the following a good showing in your next issue:

Paz D. Buck, lately in the press department of the Shrinking Violet Film Company, has resigned. He will take a much needed rest before accepting a position as publicity director with one of the most important concerns in the industry.

Sincerely,

PAZ D. BUCK.

P. S.—I wrote this standing up. It's good stuff, I think. A good display will be appreciated.

P. D. B.

Herman Robbins.
Now responsible for sale of Fox films in America.

BOSTON THEATRES DEFIED THE RIOTERS

Picture Houses Remained Open Despite Heavy Losses and Entertained Soldiers—Business Now Improving

MOVING picture theatres suffered severely as a result of the Boston police strike, passing through one of the hardest experiences in their history. Street riots at night and orders by authorities to people to remain in their homes after sundown caused box office receipts to drop at least 50 per cent. in practically all of the theatres.

With order practically restored and the authorities recruiting a new police force, the theatres are playing to increased attendance, but business is still about 25 per cent. below par. Women are still timid about venturing abroad at night, and they are the Boston theatres' best patrons.

Certain Theatres Suffer Most.

It is remarkable that the hoodlums who surged along the streets, smashing store windows and holding up pedestrians, did not molest the moving picture theatres. The lawless element passed the picture theatres by, in many instances smashing store windows next door to the theatres.

On the second night of the strike state guardsmen appeared on the scene. Cavalry cleared the streets and guards were stationed along Washington street to prevent the passing of persons who had no credentials to show they were bent on legitimate business within the area. This, of course, kept the crowds from the theatres along Washington street. Scolley Square was also cleared of toughs and everybody else, and the several theatres in that vicinity suffered a big loss of patronage.

Then came orders from the authorities telling folks to stay home nights, and business at the theatres went smash. All of the theatres remained open, despite the fact that the box office blonde had plenty of time to manicure her nails.

The second week of the strike found business picking up a little. Disturbances had ceased and many lovers of the screen were finding their way back to familiar haunts.

General Strike Would Tie Up Six States.

The cloud last seen on the horizon has been the threat of a general strike of labor unions in sympathy with the policemen, but there is little danger of that now. Boston is the center of distribution of films throughout the six New England states and the exchanges in Boston have felt the effect of the strike in some degree.

Business has been going on about as usual at the exchanges, because, happily, the exchange district is out of the zone of the trouble, but showmen did not come to Boston during the early days of the strike. Business was conducted by telephone and telegraph and it is not believed the exchanges sustained any big losses. A general strike, of course, by affecting the center of the industry in New England would be felt by every photoplay house in New England.

Claiming that moving pictures of the riots would excite the public and encourage Bolshevism, several citizens waited on Governor Collidge with a petition asking that the showing of the riotious scenes be prohibited.

Admitted Soldiers Free.

"I very much regret that such pictures should be exhibited," said the governor, "but so far as I know there is no authority by which I can forbid them."

There was especial objection to scenes of a disturbance on Boston Common where a man was shot by a guardsman. The actual shooting of the man, however, it is said, did not get into the picture.

The moving picture theatres generally have been co-operating to assist the guardsmen in the performance of their patrol duty. Most of them have admitted guardsmen free, and many are the soldiers who spent their leisure hours at the theatres.

Robbins Is General Sales Manager After Five Years In Employ of Fox

ANNOUNCEMENT is made from the main office of Fox Film Corporation of the appointment of Herman Robbins to the position of general sales manager of that organization. Mr. Robbins was formerly assistant general manager under Winfield R. Sheehan.

Due to the additional work undertaken by General Manager Sheehan in connection with further expansion of service in foreign countries and the exploitation of the great Fox News, the general manager felt that the position of general sales manager of Fox Film Corporation should be created and placed in the hands of a man who could give to this vitally important branch of the service his undivided attention. It was because of this expansion that Herman Robbins was appointed to the position just named.

Mr. Sheehan will confer in a general way with Mr. Robbins, but it is understood by the district managers and the managers of the Fox exchanges in the United States that Mr. Robbins will be responsible for the sale of Fox films in this country.

With Fox Five Years.

The appointment of Mr. Robbins to this position was made by Mr. Sheehan shortly before his departure on a transcontinental trip which concerns not only advertising and exploitation methods but also production and studio expansion.

Mr. Robbins has been with Fox Film Corporation since early in 1914. He served first in the home office and later as manager of the Fox exchange in Syracuse, N. Y. His acquaintance with the personnel of the organization is broad, and he likewise brings to his new position an experience as varied as it is thorough. All detail work of exchanges which comes to the home office of the organization will come under his personal supervision, and he will develop the sales force throughout the country.

Art Titles for Burrud Legends

Art titles will be a feature of the forthcoming Bulls Eye scenic release, "The Sunset-Burrud Legends of the Wilderness." The titles for the first release were painted by Herbert V. B. Acker, head of the Bulls Eye art department. Mr. Acker is said to have spent over forty actual working days on the twenty art titles for the first release.

Texas Church-Goers Increased by Pictures

REV. H. F. DRAPER, pastor of the First Methodist Episcopal Church of Wichita Falls, Texas, declares that he has increased the attendance at his church from 400 to 1,000 persons through the use of moving pictures.

Dr. Draper, while in the ministry, is also an exhibitor. He screens a show for amusement purposes on Saturday afternoon and night, while on Sunday he shows news films and educational films in his church at both services. The church is always filled. His congregation consider the educational films as much a part of the services as the sermon. From many of the pictures Dr. Draper draws a lesson in industry or finds a moral which he discusses with his flock.

The innovation is a popular one.

New Garrick Installs Simplexes.

The New Garrick Theatre, considered the finest playhouse in Minneapolis, has just installed two motor-driven, carbon arc Simplex projectors. This theatre, which is owned by the Twin City Amusement Company, and of which Julius K. Johnson is manager, seats 2,200.

RICHARDSON STARTS LECTURE CURE

Projection Editor of Moving Picture World Is Motoring Through the North to Assist in Reducing Unnecessary and Expensive Waste in Film Projection—Will Visit Canada

In the interest of better projection in motion picture theatres, F. H. Richardson is motoring through the North. He started from New York headed through New England, and at last writing had reached Portland, Me. Mr. Richardson maintains that his trip will be of direct benefit to the moving picture industry in that waste due to lack of proper knowledge is adding an expense to projection that is not only unnecessary, but is a source of financial loss.

It is Mr. Richardson's present purpose to continue his journey to Canada, and in each of our subsequent issues we will carry reports of his travels and what he has seen and done. While producers are striving for better pictures, Richardson is continuing the fight he has carried on for years in the interest of better projection.

THE projectionists' local union of Providence, R. I., is distinctly a live wire. Although, through no one's fault, our coming was not announced until two days before the time for our arrival, ample arrangements had been concluded for an address to the theatremen of Providence, and almost too much had been arranged in the way of entertainment.

When we stopped Nancy Hanks, the go-devil, in front of the Strand Theatre Building, we found E. W. Anthony, president of Local Union 232, Fred Catalozzi, projectionist at the Strand Theatre, and George Wright, a kodak-fiend member of Local 232, waiting. We were promptly impressed upon the film of a camera, installed in friend hotel, and then pushed into an automobile, in company with President Anthony, Bert Slater, who acted as driver, Thomas E. Shannon, business agent of Local 232, and Samuel Taylor, financial secretary of Local 232. I might remark that Projectionist Bert Slater is SOME artist at automobile projection. He took us down to some place with unpronounceable name, passing through Fall River on the way, and all the bystanders heard or saw was zip and a cloud of dust.

At the end of the journey we partook of a dinner of Rhode Island chicken. While in Providence, we were privileged to inspect Keith's new million-dollar vaudeville theatre. This was through the courtesy of J. G. Robertson, stage manager. You may take it from me as a fact that this country has few finer houses to show than Keith's 2,500-seat theatre in Providence. The auditorium is beautifully decorated, with walls hung with silk tapestry. Just to show you how particular its owner is, they had installed a chandelier in the main auditorium dome costing $2,000. Some little thing about it didn't suit Mr. Owner Man, and he actually made them rip the whole thing out and put in another.

The lobby of the theatre is the finest thing of its kind we have ever seen. On its red silk tapestry carved walls hang paintings said to be valued at $100,000. The men's smoking room and women's retiring room are the last word in comfort, convenience and elegance, and that statement is no mere wasting of words, either—but a statement of plain fact. The dressing rooms are also the best I have ever looked at, both in point of spaciousness, elegance and convenience; each room is named after some noted artist or Rhode Island celebrity.

Eastern Studios Opened.

While in Providence, I learned that the Eastern Film Company studios reopened Wednesday, September 10. I was unable to secure many particulars, but Mrs. Fatty Arbuckle and Billy Quirk are already on the ground, ready to begin work.

It was Sunday, and in Rhode Island all theatres are shut tighter than a bass drum on that particular day of all days, when they should be open. It was therefore impossible to once-over projections and give credit where due.

I learned, however, of one unique thing which I do not believe represents any general condition in Providence. In Fay's Theatre there is a push-button installed in the orchestra pit, the same connecting with a bell in the projection room. When the orchestra leader decides that the picture is not running fast enough to suit the music he punches the push button twice. If the music, however, requires that the screen artists work a little slower, he punches it once.

New Scale for Local No. 223.

Local Union 223 has just secured their new minimum wage scale, in which are clauses well worthy of emulation by other unions; also in their schedule they have used the word "projectionist" in all cases, except where the name of the organization as a whole occurs. The clauses referred to are:

No. 1. Any house running pictures only, or any vaudeville house running multiple reels, shall require the services of an assistant to assist the projectionist at all times.

No. 2a. No projectionist shall be required to run a projector which is not in good running order.

No. 2b. No projectionist shall be held responsible for any damage resulting from the use of film in bad order, provided he has so reported it to his employer or manager before or immediately after the first time he has run it.

No. 3. The projection room force shall be compelled to keep the projecting room and apparatus clean and the machinery properly oiled; also keep the room free from all accumulation of debris or combustible material.

No. 4. When the scheduled time of a performance or the employer's or manager's orders require a projection speed in excess of 83 feet a minute, the employer or manager shall automatically assume the responsibility for any and all damages resulting.

With regard to the last clause, the Union tried to limit projection speed to 73 feet a minute, but the exhibitors

Putting the "Now" in "From Now On."
George Walsh's newest Fox bears the unique title of "From Now On," and was directed by George's brother, R. A. Walsh.

put up such a tremendous kick that it was finally made 83. So far as I know, Local Union 223 is a pioneer in this movement, and this clause, still further limiting, ought to appear in all contracts and agreements, until such time as the organization is able to enforce a maximum projection speed limitation.

Makes Speech in Evening.

In the evening, all the members of Local 223 gathered in the union hall, and for more than two hours we addressed them on the optics of the projector. During the address, we were frequently interrupted by pertinent questions, showing that the men were taking an intense interest in the matter. At the end of the lecture, it being the first of the kind we had delivered, we asked a frank expression from the officers and members as to their opinion of its value. The unanimous view was that the topic had great value and more than justified the expense the paper is being put to and the added exertion made necessary on the part of the editor.

In The Hub.

From Providence to Boston we drove over fine roads, arriving at "The Hub" one day in advance of the police strike. We had, at the invitation of Projectionists' Local Union 182, devoted one day to Boston, and upon arrival, quickly located Union headquarters, where our welcome was all that could be desired.

Local 182 is rapidly awakening to the importance of technical education in projection. From all indications, its members are becoming intensely interested in improving in technical knowledge of their chosen profession.

The organization was, at the time of my visit, threshing out the details of their new minimum wage scale with the exhibitors. I was informed that the exhibitors of Boston, or at least some of them, thought the proposed $40 a week was awful. We are unable to understand the line of reasoning by which the exhibitor of a city the size of Boston arrive at the conclusion that a $40 minimum wage for the men who are to reinterpret upon their screens photoplays, for which they often pay several times that sum in a single day, is too much.

It seems to me the exhibitor ought to readily understand the proposition that a fifty or one hundred thousand dollar theatre, perhaps a one-hundred-and-fifty-dollar-a-day film service, and a six-dollar-a-day projectionist do not fit together very well. It takes brains to artistically reproduce the modern photoplay upon the screens, and the exhibitors of Boston cannot reasonably expect to buy brains for what is now but little more than the wage of a common laborer. Mind you, in this I am not intending to take sides in wage controversies, in Boston or anywhere else. I am simply pointing out what seems to me to be the foolishness of expecting, particularly under present conditions, to secure real ability in the projection rooms of a city like Boston for anything less than $40 a week. In fact I very much doubt if that high grade of ability which ought to be in the projection rooms of the city of Boston can be secured even for that sum. It is a rather surprising thing how the average exhibitor will stand for almost anything in the way of expense until he reaches the projecting room, whereupon he immediately begins to get excited over expenditures.

Is Entertained at Dinner.

We, Mrs. Richardson and the editor, were entertained at dinner by Arthur Hamilton, president of Local Union 182; J. S. Cifre, past president of Local 182, now manager of the Motion Picture Supply Company of Boston; and Joseph Nuzzolo, whose official position in the Union seems to have escaped our note book.

We made no attempt to visit theatres in Boston for two reasons. First, it would be impossible to do anything even approaching justice to such a proposition (Boston has ninety theatres) in a single day. Second, the weather varied between awful, horrible and beastly—mostly just plain beastly.

Rainy Night Did Not Stop Lecture.

Arrangements for the lecture on the Optics of the Projector had been made at the Arlington Theatre, the use of which very kindly had been donated by the management. The lecture was to be at 11:30 p. m., and all during the evening the heavens opened and the rain descended. We entered the Arlington Theatre expecting, under such circumstances, to find something less than a baker's dozen present. To our amazement, however, there was practically a 100 per cent. attendance of the members of local 182, though the managers, who were equally, if not even more greatly interested, were conspicuous by their entire absence.

The men listened carefully while we gave them a two-hour illustrated lecture on the before-named subject, which was well punctuated by intelligent questions from members of the audience. After the lecture we again braved the storm, and all adjourned to union headquarters to partake of a most excellent lunch served by the organization.

Upon the walls of the union headquarters I noticed a beautifully worked out roll of honor, containing the names of no less than twenty-four Boston projectionist members who gave their services to Uncle Sam during the late European scrap.

A Good Mixer
Is Alice Brady as Mary Horton in her first Realart, "Sinners."

From Boston to Lowell we drove Nancy Hanks, the Go-Devil, through a depressing drizzle of rain. The union had arranged quarters for us at the "Richardson Hotel," so that we, of course, felt real home like—as though we owned the place. Brother Robert C. Gray, secretary of Projectionist Local Union 546 I. A., was soon connected with, and proceeded to do the honors. Lowell has three picture theatres running from 1 to 10 p. m., with two shifts in the projection room, and two theatres running from 2 to 5 and from 5 to 10 with one shift. It also has one stock and one vaudeville house. Another picture theatre will open probably within the next two weeks.

Suggest Changes in Operating Rooms.

We visited some of the projection rooms, and found quite a number of things which might well be changed. Only one of the rooms had dark walls, and all of them contained a blare of light from two to five incandescent lamps. All the rooms had narrow observation ports, which are compelled by a Massachusetts law. I believe this represents one of the most thoroughly idiotic examples of hampering of projection by legal enactment that I have encountered in late years.

There is no more sense in limiting the width of the observation ports to six inches than there would be in requiring the installation of a hindu idol in the projection room. Such ports not only act to the decided detriment of screen results, but also operate to unnecessarily strain the eyes of the projectionist.

Does Not Permit Three Machines.

I am also informed that the Massachusetts state police object to three-machine installations. Shades of the prophet, what will they object to next. If the Massachusetts state police would pay a wee bit more attention to giving a competent examination, such as is given in Vancouver, British Columbia, and a little less to such idiotic propositions as this, it would perhaps be to the benefit of all concerned. There is no more legitimate reason for condemning the three-machine installation than there would be for objecting to the projectionist washing his face more than once a day, except in those rare instances where the distance of projection is short. And even then, sharp definition can be obtained from all the machines by stopping down the objective. This would cause waste, true, but I fail to see where that would be any legitimate business of the Massachusetts state police. I would also suggest that limiting port size and then installing port shutter fuse links in such a way that they are of no earthly use don't show good sense.

Another Police Objection.

I am also informed that the Massachusetts state police limit amperage, and if that is true, I defy that respectable body to advance any legitimate reason tending to prove that the number of amperes of current used for projection is any of their business. If it is true that Massachusetts limits projection current, it has the honor of being, so far as I know, the only place in the world where such a thing is now done. New York City was possessed of that mania once upon a time, but recovered.

But to get back to Lowell, the projectionists of Lowell also are beginning

to realize the importance of technical knowledge to them. The lecture, which was held in the beautiful foyer of the Strand Theatre, was attended by every projectionist and manager in Lowell, as well as, I believe, by some outside men. The men listened with keen interest, and afterwards expressed the opinion that it was splendid, insisting that I return to Lowell at some later date and go more deeply into the matter of projection optics with them.

We had the privilege of inspecting the really beautiful Strand Theatre of Lowell, which represents an outlay of half a million dollars. Its chief projectionist, F. C. Barton, is president of Local 546, and its second man, Charles Brennan, is business agent. R. C. Gray, secretary, is chief projectionist at the Owl.

Praises Woman Organist.

Before the lecture began, the organist of the Strand Theatre, Miss Francis Doughty, favored us with a recital of "The Storm," with effects, on the truly magnificent Strand organ. We have listened to many organists, including the artist who handles the organ in the Morman Temple in Salt Lake City, and can truly say we never heard a more magnificent rendition than that of "The Storm" by Miss Doughty, who afterward favored us with other selections. The stage settings showed Naples by Night with Vesuvius in the distance. At the ending of "The Storm," a realistic imitation of the rosy dawn of day was produced by careful handling of the house lights.

Urge Use of Motor Driven Rewinders.

One important thing I forgot to mention, and that is that all the rewinders I saw in Lowell were hand driven, and in deplorable condition. Lowell managers will do well to provide a motor for their rewinders, and to oblige, if necessary, their projectionists to gear the speed down until a thousand feet of film **cannot** be rewound in less than six minutes.

Leaves for Portland.

Under lowering skies, with occasional gusts of rain and banks of fog, we headed the machine northward from Lowell, over excellent roads, to the city of Portland, Maine, 109 miles away. From Salisbury Beach north we followed the edge of the sea for many miles, through several seaside resorts. It was an interesting and beautiful drive.

Arriving at Portland we at once called on F. W. Howe, secretary of Local Union 458, who is owner and manager of the Howe Theatre Supply Company. At the hotel we found the union had reserved what seemed to be the bridal suite. During the evening Mr. and Mrs. Howe, Mr. A. F. Eagles, president of Local Union 458, and his wife, and the editor and his "better half" were the guests of the management of the Strand Theatre, where we thoroughly enjoyed "The Brat," featuring Nazimova.

Find Pictures Being Raced.

We are informed that the one cardinal sin of Portland theatre managers, or at least some of them, is the racing of the picture. We have condemned this practice so often that to condemn it further seems almost useless. But if silence is maintained, evils will be long in correcting. We do not know of any one thing in the entire moving picture industry so utterly foolish, so thoroughly without any adequate excuse under heaven or so near-criminal as the racing of pictures.

Portland recently had a serious film fire which, according to all accounts, had its seat in the practice of over speeding. It is a queer thing that theatre managers will undertake to crowd ten reels into the time legitimately required for the projection of eight and thus utterly ruin the whole screen effect.

Projection Generally Is Good.

Next day we were entertained at a shore dinner at Wayland, ten miles south of Portland, after which we visited several of the theatres. The projection rooms of Portland theatres are mostly not at all bad. Walls are dark and the rooms are kept dark. Some rooms are quite spacious, and none are crowded. Brother Eagle's room, at the Empire, was especially neat and clean; also his tools were ample and in perfect order. The screen results, as regards illumination, light tone and definition, vary from good to excellent. One theatre, the Owl, has a very bad clock light and too much light at the piano.

Ye Editor Gets a Surprise.

In the evening, Local 232 sprung a surprise on us. We had expected to meet a 100 per cent. attendance of Portland managers and projectionists, address them on the optics of the projector, and that would be all. Instead we found the 100 per cent. all right, lacking two managers, seated at a banquet table. And it was a very real banquet, too, President Eagles presided and made every one feel at home. The managers were the guests of the Local, and it does not speak very well for the business enterprise of the two absent ones that they failed to attend a thing so intimately connected with their expense account and box office receipts.

Travels 150 Miles to Hear Lecture.

In some measure to offset this, we found Bertrand H. Small, manager of the Haleyon Theatre, Colebrook, N. H., who had traveled 150 miles for no other purpose than to hear what we had to say. After the banquet, we spoke to the assemblage for more than two hours, and had a very attentive audience. Two film exchange managers were present, and we gave them a few things to think about, which was accepted good naturedly, although it was pretty straight-from-the-shoulder talk.

At the end, President Eagles said many complimentary things and invited us back to Portland in the near future.

Water Sprites.
Being Harold Lloyd in "His Royal Slyness," first of his two-reel monthly comedies for Pathe.

Stanley Company Will Build House in Chester

ANNOUNCEMENT is made by Jules E. Mastbaum, president of the Stanley Company of America, of another important link in the extensive chain of theatres which are to form the holdings of this corporation in conjunction with the Nixon-Nirdlinger interests. The new playhouse is to be erected in Chester, Pa., at the corner of Ninth and Walsh streets, in the heart of the business section, close to railroad stations and easily accessible from every part of the city, as well as from the suburbs.

The playhouse will be called the Nixon Theatre, and will be financed by the estate of the late Samuel F. Nixon and Thomas M. Love, business manager of the Klaw and Erlanger interests in Philadelphia, in association with the Stanley Company of America. It will be the largest in Chester and one of the most capacious in the East, being modeled after the new Stanley which is soon to be erected at Nineteenth and Market streets, and the Forrest Theatre, both in Philadelphia. The auditorium will have two floors, with mezzanine boxes.

However, the stage is to be of sufficient proportions to house the better grade of road attractions. A large orchestral organ and all modern appliances are included in the plans and specifications. It will be ready to open early in the spring of 1920.

Edwin August to Direct Play He Himself Wrote

AFTER apearing on the spoken stage for several years, following a long number of years directing pictures, Edwin August is again handling the megaphone at the World Studio at Fort Lee. Mr. August, while waiting in his dressing room for his cue to appear on the stage, whiled away the time writing a motion picture play. He called it "The Poisoned Pen."

This brain child of his appealed to his sense of value as a director and he sold it to the World Film Corporation. The next thing was to get a director and the officials of the company asked if there was any reason why Edwin August, the director, could not co-operate with Edwin August, the author, and make the picture. The director and author agreed that this was a very good idea and thus Edwin August is directing June Elvidge in "The Poisoned Pen," which will be released some time during November.

Supporting Miss Elvidge are a number of actors well known to the screen, including Earl Metcalfe, Joseph Smiley, Marion Barney, John M. Sainpolis, James Loew, George Bunny, Irving Brooks, J. Arthur Young and Charles Mackay.

New York State Picture Concerns Multiply; Incorporations for Month Total $2,505,000

THERE has been a decided increase in the number of motion picture concerns and firms affiliated with the motion picture industry incorporating in New York State during the past month. This increase is particularly noticeable in the certificates filed in the corporation bureau of the Secretary of State's office by companies with the amount of capital stock ranging from $25,000 to $300,000, while the Marshall Neilan Productions, Inc., was incorporated during the last two weeks at $1,000,000. The incorporators were Fisher Goodhue, Grace E. Tierney and Beatrice J. Longstreet, of New York City.

Certificates of incorporation were also filed by Guy Croswell, Ltd., $150,000, with Guy C. Smith, J. L. Rothschild and Harry Wolfe, of New York; the Filmart Laboratories of New York, $300,000, with Samuel and George I. Matthews and Henry E. Alexander; the L-H Productions Corporation of Buffalo, $150,000, with Earl L. Crabb and Thomas H. Downey, of Buffalo, and Silas H. Bunce, of Boston; Artclass Pictures Corporation, $50,000, Adolph Weiss, Harry G. Kosch and I. V. Ostrow, of New York City; Commonwealth Film Corporation, $100,000, Jacob Rosenthal, James J. Phair and Jacob List, of New York; Hal Clements Photo Features, $150,000, Hal Clements, John E. Hume and Daniel K. Mitnick, of New York City; Capital Film Exchange, $25,000, Abraham J. Halprin, Tobias T. Schwalbe and Rose Blumstein; Grossman Picture, Inc., $25,000, Ithaca, N. Y., with Stanleigh Friedman, Mary E. Smith and Anna M. Cotter, of New York City; Fair Helen Corporation, $30,000, Philip Hart, Marion Elkin and Charles L. Kahn; Shanghai New York Cinema Corporation, $60,000, Kate L. Zimmerman, Benjamin Esberg and Samuel H. Kaufman; M. A. L. D. Theatre & Realty Corporation, $100,000, Charles Monash, Arthur L. Robertson and John A. Hopkins, of New York City; Numa Pictures Corporation, $100,000, Pliny P. Craft, Harry G. Kosch and Mildred Gerst, of New York; the Arcadian Film Corporation, $25,000, Leopold Friedman, David Blum and Matie Hammerstein, of New York; Elite Association, $50,000, William W. and Valeira M. Skinner and Magdalena Bloch, of New York; Dalton Enterprises Company, $60,000, David S. Elgot, L. J. Rodriguez and James H. Dalton, of New York; the Radiosoul Films, Inc., $100,000, Louis E. and Helen R. Miller and Jacob P. Adler, of New York City; Doraldina Pictures, $10,000, Dora Doraldina, Frank B. Saunders and Louis T. Rogers, of New York; Fuchs & Neufeld, $20,000, with Max Neufeld, May L. Fuchs and Benjamin Solomon, of New York City.

"Sahara" Is Booked by Fox's Denver Theatre

J. PARKER READ, JR.'S Louise Glaum production, "Sahara," distributed by the W. W. Hodkinson organization, has been booked for its Denver first run in one of the four big theatres recently purchased in Denver by William Fox. "Sahara" was a convincing and heavily exploited success during the hottest part of the past summer in the William Fox New York and New England Theatres, and it is one of the first big productions to receive the heavy campaign of Fox advertising in Denver.

Among the important first run theatres booking "Sahara" during the past few days were G. A. Bush's Superba, San Diego; the Post, Battle Creek; the Majestic, Grand Rapids; Oliver Kehrlein's Kinema, Fresno; the Orpheum, Oakland, Cal.; Shea's, Fitchburg, Mass.; the Jefferson, Fort Wayne; the Grand, Middletown, O.; Imperial, Zanesville; Colonial, Newport; Empire, Lawrence, Mass.; Judith, Lewiston, Mont.

"Black Gate" Is Williams' Next.

"The Black Gate" has been definitely decided upon by Vitagraph as the title of Earle Williams' next feature, which has been completed and now awaits an early release. This is Mr. Williams' first picture since he appeared in Eugene Walter's stage success, "The Wolf," and will be followed by "The Far East," by H. H. Van Loan.

Harry T. Morey
For whom Frederic Van Rensselaer Dey, creator of "Nick Carter," is preparing original stories for Vitagraph.

Eighteen Companies Working at Universal City; Miss Dean Begins Work in "Beautiful Beggar"

DESPITE the fact that some of the West Coast studios are or have been held up from production because of the studio workers' strike, Universal at the beginning of this week had by actual count eighteen separate companies working at Universal City. Eleven of these companies were working on super-productions and feature photoplays. The remainder were actively engaged in producing short subjects and serial dramas.

Perhaps the greatest activity centered around the newest Priscilla Dean vehicle, "The Beautiful Beggar," which was formerly called "The Virgin of Stamboul," from the story of H. Van Loan. The story which has an Oriental atmosphere will require many massive and elaborate sets, and within the past few weeks the studio carpenters have practically completed all the sets. Tod Browning is directing Miss Dean.

One of the newer all-star productions now under way is "The Pedlar of Lies," directed by William C. Dowlan. Frank Mayo, Neil Craig and Ora Carew are the leading players. Frank Mayo is one of the busiest leading men on the Coast in that he is also talking the leading part in the production "Lasca," with Edith Roberts in his support.

Under the direction of Jack Ford, Harry Carey is nearly finished with his latest production, "The Gift of the Desert." A week on the desert for the exterior scenes will complete this picture, which is based on the Peter B. Kyne story published in the Saturday Evening Post under the title of "The Three Godfathers."

Von Stroheim Picture Under Way.

Work was started this week on "The Woman in the Plot" by Baroness de Meyer. This picture stars Eric von Stroheim. Von Stroheim prepared the screen version and has selected Sam DeGrasse, Clyde Fillmore, Ena Trevelyn, Maud George and Mae Busch for his supporting cast. His first and latest super-production, "Blind Husbands," has not been released, but has received high praise from pre-reviewers.

Mary MacLaren is working on the last reel of her feature, "The Pointing Finger," under the direction of Eddie Hull. Tsuru Aoki, under the direction of Rollin Sturgeon, is working on the interior scenes of "The Yellow Orchid." She and her company, which includes Arthur Carew, Stanhope Wheatcroft, Barney Sherry, Pat O'Malley and Ethel Shannon have just returned from San Francisco, where a number of the exterior scenes were made with a group of Frisco's foreigners.

The small-town scenes for the next super-production, "Ambition," has just been completed and Director Allen Holubar is supervising the direction of some large sets for the interior scenes.

Rex Ingram is making rapid progress with "The Beach Comber," in which Elmo Lincoln is starred. The other companies mentioned in the total of eighteen are making the serial, "The Lion Men," featuring Kathleen O'Connor; a two-reel Western, "The Trail of the Hold-up Man," featuring Art Accord, and many comedies.

McGovern Resigns from W. H.

Elmer J. McGovern, for the past two years production editor for the W. H. Productions Corporation, has severed his connection with that concern to become a free-lance editor.

Mr. McGovern has been in the film world seven years and has had experience in every phase of the industry.

As editor for the W. H. Company, Mr. McGovern has edited close on to 500 reels.

Mr. McGovern will make his headquarters at Joe Miles projection and cutting rooms, at 220 West Forty-second street.

The Photoplay Edition of the Childhood Bugaboo.
Coming in the character of the "Woman in White" in the Pathe feature, "The Twin Pawns," starring Mae Murray.

Los Angeles First Big City to See "Lombardi Ltd." in Pre-release Showing at the New California

LOMBARDI, LTD.," Bert Lytell's first Screen Classics, Inc., special production released by Metro under its "fewer and better" pictures policy, had its pre-release showing at the New California Theatre, in Los Angeles, during the week beginning September 22. It is the second Metro special to be accorded this distinction, as "The Brat," starring Nazimova, recently had a pre-release run of a week at the New California, where the picture established a new attendance record for the house, despite the fact that while it was the attraction there the city was in the throes of a transportation strike that paralyzed all its transit lines.

"Lombardi, Ltd.," is also the second of the four Metro productions which Fred H. Miller, president, and Harry Leonhardt, productions director, booked "sight unseen" for the discriminating audiences that patronize the California. Besides "The Brat," the other two are "Fair and Warmer," the Avery Hopwood farce starring May Allison, and "Please Get Married," the Morosco stage success by James Cullen and Lewis Allen Browne, starring Viola Dana. Other succeeding Screen Classics, Inc., productions are to show at the California as they are released by Metro.

After the success of the "The Brat," Mr. Miller's enthusiasm for the new Metro policy was so great that he asked Maxwell Karger, Screen Classics director general, if a pre-release showing of "Lombardi, Ltd.," could be arranged for his theatre.

Mr. Karger was delighted to give the big Los Angeles theatre the distinction of being the first house to present the first two Screen Classics, Inc., productions under the new policy

"The Wreck" Slated for Early Release.

The combination of a recognized star of the first magnitude and a strong cast, together with a story of merit, make "The Wreck," shortly to be released by Vitagraph,with Anita Stewart in the leading role, most interesting: The play deals with the wreck of human lives as well as a railroad train. The latter is introduced so cleverly that it becomes a vital part of the story and puts the finishing touches on a really wonderful play.

Ernest Warde Is Director of Next Keenan Picture

ERNEST C. WARDE, who directed the Frank Keenan production, "The World Aflame," which is proving a big success for Pathe, also handled "The False Code," the next feature in which Keenan is starred. The production is scheduled for release by Pathe on September 21.

Jack Cunningham adapted the picture from a story by Kate Corbaley.

In the newest feature from the Frank Keenan Productions, Inc., the star is supported by Joseph J. Dowling, Myles McCarthy, Clyde Benson, Edward J. Brady, T. D. Crittenden, Helene Sullivan, Irene Yaeger, Jean Calhoun and Pell Trenton.

"The False Code" is a melodrama. It tells a tale of love, millions and vengeance, and centers about a band of insurance pirates who go so far as to send out old hulks of ships in order that they might sink and bring them premiums.

Sales on Three "W. H. Films"

W. H. Productions Company announce that rights on "The Lost Battalion" for New England, as well as one hundred copies of the reissue, "Some Nerve," have been sold to the Boston Photoplay Company; also that the Wisconsin Film Company has secured the Wisconsin rights for "Everybody's Business, "Superman" and "Some Nerve."

"Oh Boy!" Well Exploited by a Detroit Exhibitor

THE fertile field offered for exploitation "stunts" by the Albert Capellani Special, "Oh Boy," distributed by Pathe, has been productive of some unusual advertising features, but none more valuable from the box office view point than that recently staged at the De Luxe Theatre, Detroit.

The De Luxe is a residential theatre and is managed by A. J. Moeller. He spent a considerable sum exploiting a five-day run of the feature, but the returns more than justified any expenditure. Moeller engaged a jazz orchestra to perform in the foyer of the De Luxe and patrons of the theatre were permitted to dance to their hearts' content. He also had a few cabaret numbers.

In one reel of "Oh Boy," a brilliant cabaret is shown in full swing. Just prior to this scene, Manager Moeller raised the screen on the stage, and six cabaret girls gave a real performance. Then the screen was lowered and the picture continued.

Before the picture opened at the De Luxe, Manager Moeller placarded the entire East Side with twenty-four-sheets and took full page advertisements in the section newspaper. To top off his special exploitation, he arranged for "Oh Boy" drinks at all the soda fountains in the neighborhood of the De Luxe.

"Tower of Jewels" Cast Completed.

Vitagraph has completed the cast which will support Corinne Griffith in her next feature, "The Tower of Jewels," which was written especially for her by Lucien Hubbard. It will include Webster Campbell, Miss Griffith's new leading man, Henry Stephenson, Maurice Costello, Charles Halton, Estelle Taylor, Edward Elkas and Charles Craig. Tom Terriss will direct.

"The Tower of Jewels" is a crook play, but written from an entirely new angle. Work already has been begun on the picture.

Edith Johnson
Supports Bill Duncan in his newest fifteen-episode Vitagraph serial, "Smashing Barriers."

From Irish to Russian Goes Theda Bara in Leaving "Kathleen Mavourneen" for "La Belle Russe."
Shown here pointing out a few things in "La Belle Russe," her newest on the Fox schedule.

Carpenter Joins Norma Talmadge Staff.

Grant Carpenter has been engaged by Joseph M. Schenck, to join the staff of the Norma Talmadge Film Company, as scenario reader and organizer of the scenario department for Mr. Schenck's film activities. Mr. Carpenter moves into his new offices at 140 West Forty-second street this week. In addition to reading and selecting stories, he will have a share in adaptations, titles, etc. Mary Murrillo continues as continuity writer, and will have her office at the studio.

Al Jennings and O. Henry "Fugitives Who Came Back"

THE striking narrative of the meeting of Al Jennings, the ex-bandit O. Henry, in a drowsy village of Honduras, at a time when the two were able to take part in a revolution brewing just then, has been completed at the Hollywood studio of the Capitol Film Company, under the direction of H. W. Bergman. It will be titled "Fugitives Who Came Back."

The picture is the first of a series of short features which are being made, having as a basis, the life-long friendship which existed between Jennings and Sidney Porter, whose pen-name of O. Henry made him beloved by thousands who read his fiction.

"Fugitives Who Came Back" is based on an actual meeting of the two in the Central American village, after having been separated for an extended period. Their vicissitudes of adventure and how they managed to take part in the revolution and recover their depleted fortune, is shown in graphic drama in the motion picture.

In the production, Al Jennings, himself, plays the role of the adventurous bandit, while Clarence Apeck is surprisingly similar to the real O. Henry for his portrayal of that character. Vivian Gane appears opposite Al Jennings in those scenes of a romantic nature. The picture now is being cut and edited, after which it will be shipped East for release at an early date.

Jack Dillon to Direct a Metro Picture.

Jack Dillon has been chosen by Director General Maxwell Karger to direct Bert Lytell's next Screen Classics, Inc., production "The Right of Way," by Sir Gilbert Parker.

PARAMOUNT MAGAZINE IS EXPANDING

Big Production Plans Include Much Larger Staff of Photographers for a Worldwide Organization

BECAUSE of the increasing popularity of the Paramount Magazine, the one-reel weekly release produced by the educational department of the Famous Players-Lasky Corporation, Nathan H. Friend, general manager of the department, and W. O. Hurst, production manager, have made elaborate plans for the enlargement of their production organization so that the best material throughout the world will be made available for the magazine.

Mr. Hurst has already sent one expedition into an unexplored region of the Canadian Rockies for the purpose of photographing rare animals, at a cost upwards of $50,000. It is expected to prove rich in photographic results as the territory which the party is penetrating has never before felt the foot of a white man.

Other expeditions of even greater importance are contemplated by Mr. Hurst for the near future, as it is his plan to ransack every corner of the earth for interesting material for the Paramount Magazine.

A Worldwide Organization.

He already has effected a world-wide photographic organization, so that, no matter where it may be, anything that is beautiful, unusual, bizarre or interesting can be recorded by the cameramen of the Paramount Magazine. Mr. Hurst has a staff of twenty-five cameramen working directly from his office, who are sent into all parts of this country. This staff operates much as the city staff of a metropolitan newspaper works, each man being given an assignment for some definite subject. Two of the men are aviators, Lieutenant J. A. Landey, late of the British Royal Flying Corps, and Lieutenant John L. Hawkinson, who was a pilot and photographer at Fort Sill, Okla.

In addition to this staff, Mr. Hurst has a large corps of correspondent photographers, whose activities have ramifications all over the world. They are constantly sending in material from the most out-of-the-way places. On the same day there will arrive a film from Bombay and a picture taken in the upper reaches of the Amazon. This staff of corresponding photographers now numbers nearly 100 and is constantly increasing.

Hurst Directs Artists.

Mr. Hurst also has under his direction a corps of artists whom he considers the best of those making animated technical drawings. They include Paul Terry, creator of the famous Farmer Al Falfa series of comic cartoons; Frank Moser, who is making the amusing Bud and Susie comic cartoons; Pat Sullivan, who is soon to introduce a new series of comic subjects; and Harry Shields, John Terry, Irma Heimlich, and Harry Leonard, who have all made enviable reputations.

Working directly under Mr. Hurst is Henry MacMahon, who has charge of the scenarios of the educational department. He was a well known magazine and special Sunday feature writer before he entered the motion picture field. He has written much on the technique of motion picture art for the trade and magazine press and is a pioneer in the handling of educational subjects for the films. Mr. MacMahon has a large corps of scenario writers working under him.

Wenger and Wayburn at Capitol

John Wenger, at present art director of the Rivoli, has been engaged by Managing Director E. J. Bowes as art director of the new Capitol Theatre. Mr. Wenger will devise the scenic settings for the motion pictures, the music and the entertainment arranged by Ned Wayburn, who in turn will divide his activities between that institution and the Florenz Ziegfeld, Jr., enterprises.

Darrell Foss Engaged for May Allison.

Darrell Foss is the first actor engaged by Maxwell Karger, director general, for May Allison's support in "The Walk-Offs." This comedy, written by Frederic and Fanny Hatton and produced on the stage by Oliver Morosco, is to be picturized by Screen Classics, Inc., and will be Miss Allison's second release under Metro's new policy of "fewer and better" productions.

Northwest Exhibitors Circuit Books Hampton's First Great Authors' Picture "The Westerners"

CONTRACTS were signed this week by James Q. Clemmer, president of the Northwest Exhibitors Circuit, and P. G. Lynch, Seattle manager for the W. W. Hodkinson Corporation, for a complete circuit wide booking of Benjamin B. Hampton's first Great Authors' picture, "The Westerners," the film presentation of Stewart Edward White's novel.

This contract covers practically every key city in the entire length and breadth of the Seattle territory and will be inaugurated by a first run at the Clemmer Theatre, Seattle, September 27, followed by first run in Portland, Tacoma, and Spokane.

Other important first run bookings of the production during the past week include a double booking for first run in Cleveland at Charles H. Miles' Grand and Miles Theatres, day and date, the first time in the history of either of Mr. Miles' theatres that he has played the same production simultaneously at his two theatres. This Cleveland booking follows the booking of the same production by Mr. Miles' Majestic and Orpheum theatres, Detroit, for two weeks.

Contracts have also been signed for a day and date first run presentation of "The Westerners" at the Columbia and Regent Theatres, Pittsburgh.

Mexican Exhibitor Sees Fox Film in the Making

AN interesting visitor to the William Fox studio recently was C. Arredondo, an exhibitor who owns several theatres in Yucatan, Mexico, with headquarters at Merida, Yucatan. With the Mexican came his wife, and together they spent several hours at the studio watching William Russell and Agnes Ayres work under the direction of Harry Millarde. After seeing the striking scenes, Mr. Arredondo arranged to show "Sacred Silence," the first of the William Russell features on the Fox program, in his theatres in Mexico.

"In spite of the unrest in my country," said Mr. Arredondo, "we have been able to get Fox features with surprising regularity. My patrons are especially fond of Tom Mix pictures. We show only at night, and show a picture for three nights."

Director Millarde explained the making of a feature to the visitors. After watching the star for about half an hour, Mr. Arredondo turned to his wife and spoke in Mexican. Walking up to the director he said in English:

"I must be sure to get this picture. Will you not write the name of it for me and the name of the star, because it is just the type that my patrons like. The fight scenes are realistic and Mexicans love to see a good fight."

Mr. Arredondo hopes to arrange bookings for his theatres for a full line of Fox pictures for an entire year before leaving for home.

No More Cakes and Ale?
Not in Harold Lloyd's comedy, "From Hand to Mouth," now on the Pathe menu.

As Doctor in a Film Play, Bessie Barriscale Cools the Feverish Brows of a Few Score Men

BESSIE BARRISCALE in her latest photoplay, "Kitty Kelly, M. D.," a Robertson-Cole production distributed by Exhibitors' Mutual, is seen in the role of a woman doctor in a small mining town in the West, and the situation developed when the whole male population of the town suddenly decides to become ill creates a real screen comedy. Epidemic after epidemic hits the male element until all the women in town are wondering what the matter can be.

The young and pretty doctor sternly fights shy of all except professional affairs for a long time, but when a man is murdered and her sweetheart, many times rejected by her, is charged with the murder, all the purely feminine in her character comes out and she starts to fight for her man. She ferrets out the truth, and when the man is freed she decides to change her name.

Strong Supporting Cast.

Miss Barriscale is supported by Jack Holt, Wedgewood Nowell, Joseph Dowling, Tom Guise and Mildred Manning. The direction was by Howard Hickman, who has staged most of the big Barriscale successes, and his work in this one is on the same high plane as in the previous productions.

One of the features of his work was the building of an entire town in the hills of Arizona. A main street was created two blocks long, with a life-size hotel at one end and a depot at the other. A freight warehouse and a railroad siding were also put in and finally a 60,000 pound capacity box car, complete with brakes, wheels, drawheads and all the other essentials, was constructed.

Backward, Turn Backward, O Time, in Your Flight!
Being the sentiment awakened by the above view from "Skinny, School, and Scandal," Paramount-Briggs comedy.

Music Society Files Suits.

Managers of the Cameraphone and Savoy Theatres, Cleveland, are the latest victims of the fight of the Music Writers, Authors and Publishers Society on theatres who do not pay a license to play their music.

Suits were filed in federal court by the society against C. E. Megowan, of the Cameraphone, and Frank Trakas, of the Savoy Theatre, to restrain them from using certain music and for damages.

Suits to date have been settled by the defendans, who took out licenses. Just what Cameraphone and Savoy will do had not been determined at this writing.

"When Two Strong Men"
Which situation comes here with Robert Warwick and Noah Beery in "In Mizzoura," a Paramount-Artcraft.

Famous Players Eastern Studios Alive with Activity, Leases Triangle Studio at Yonkers for Fitzmaurice

J. N. NAULTY, manager of the Eastern studios of the Famous Players-Lasky Corporation, has leased the Triangle studio in Yonkers, for a period of eight months. This additional studio was made necessary to house the productions of George Fitzmaurice, the first of which is to be "On with the Dance." Work has already been commenced there on this elaborate production of New York life, with Mae Murray and David Powell in featured roles.

The Eastern studios of the Famous Players-Lasky Corporation are humming with activity. The studio at Fort Lee is occupied by Dorothy Dalton, working on the production of "Black Is White," under the direction of Charles Giblyn, supervised by Thomas H. Ince.

The Estees Studio and Laboratory, on 125th street, is held in constant readiness to take care of such sets as may be erected on a small floor space.

Lease Ground Near Elmhurst.

At the Fifty-sixth street studio, Billie Burke, under the direction of Lawrence Windon, is hard at work on her forthcoming production, "Wanted, a Husband."

A plot of ground near Elmhurst, L. I., has been leased for a period of two months. Upon this is being built a complete city for the production of "The Copperhead," with Lionel Barrymore, under the direction of Charles Maigne.

All these studios and ground are necessary to accommodate the producing activities of the Famous Players-Lasky Corporation in the East until the completion of the new studio now under construction at Long Island City. Work is being rushed on this. The second floor of the laboratory has been laid and the foundations and basement of the studio are well under way. The most optimistic reports are that the studio will be completed by the first of May next.

"Sahara" Aided by Big Advertising Drive Sets High Attendance Record at the Majestic, Detroit

WHEN Charles H. Miles, owner of the Majestic in Detroit, and Tom Eland, its managing director, put shoulder to shoulder in a promotion campaign on a production, something just has to give way, and usually it is Majestic attendance records that go by the boards under the impact of a Miles-Eland drive. J. Parker Read, Jr's., Louise Glaum production, "Sahara," the W. W. Hodkinson release, was the attraction that won new showmanship laurels for these exploiters last week and incidentally set a mark for other big pictures to shoot at for a long time to come.

The Majestic management made its big publicity splurge on "Sahara" in newspaper and billboard advertising and in a unique lobby display that arrested the attention of passers-by the entire week. The forces behind the Detroit playhouse set out to make Sunday, when "Sahara" opened, a red letter day at the Majestic with a liberal use of the attractive Hodkinson 24-sheet on the production, with intelligent advertising copy in Saturday's and Sunday's newspapers that told in less than one hundred words everything that was to be seen in the Louise Glaum production.

Lobby Transformed into Desert.

A line of picture lovers stretching from Woodward to Willis avenues at noon told how well advertising of the Miles-Eland variety pays. Waiting for the doors to open had its compensation for the eager throng in the form of a beautiful lobby display devised by Manager Eland—a night scene on the desert. In the center of the unique display was a life-size portrait of Louise Glaum showing her petting a peacock to represent one of the gorgeous scenes in the Palace of the Dawn, the creation of C. Gardner Sullivan, author of "Sahara." A special music score was arranged for the presentation.

The prelude consisted of a big desert setting with a camel on either side, and in the centre stood four men attired in Arab costume. They were four Detroit singers, whom Manager Eland had advertised as "The Sahara Four." With the conclusion of their song number, the lights were dimmed and the curtain lowered.

"Twin Pawns" Is Third Perret Film for Pathe

LEONCE PERRET, the French director, has contributed his third success to the list of Pathe features in "The Twin Pawns," a five-reel melodrama starring Mae Murray in a most becoming characterization. Mr. Perrett's features have appeared twice before on the Pathe schedule, "The Thirteenth Chair" and "The Unknown Love" being the predecessors to "The Twin Pawns."

This production will introduce Mae Murray to Pathe patrons, and judging from the interest being manifested in the picture, as indicated by the heavy bookings on the picture, the introduction will be successful. The play is an adaptation of Wilkie Collins' novel, "The Woman in White." Rated among the most successful British melodramatic writers, in "The Woman in White" he created a plot containing all the thrills customary in later Drury Lane melodramas.

In adapting the novel for screen consumption, Mr. Perret modeled it along American lines. The story lost its British flavor entirely in the transformation, but the theme remains substantially the same.

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Reflecting, He Stroked His Chin (Copyright Applied For).
A dramatic shot from "The Cup of Fury," the Rupert Hughes story for Eminent Authors-Goldwyn.

Stars That Shine Universally.

Four of Universal's feminine attractions are Dorothy Phillips, now in "The Right to Happiness"; Mary MacLaren, "The Bonnie, Bonnie Lassie"; Priscilla Dean, coming in "The Beautiful Beggar," and Mrs. Sessue Hayakawa, whose first will be "The Yellow Orchid.

Mr. and Mrs. Carter De Haven to Make a Series of Sixteen Two-Reel Comedies for Famous Players

STARTING probably in November, the Famous Players-Lasky Corporation will release a series of comedies starring Mr. and Mrs. Carter De Haven. Announcement of the signing of the contract with the De Havens was made during the week by Jesse L. Lasky, first vice-president in charge of production. There will be sixteen comedies in the series, each two reels in length, and they will be known as Paramount-De Haven Comedies.

The De Havens for some time have been recognized as one of the cleverest comedy teams on the screen. Before going into pictures, both enjoyed great popularity in vaudeville and musical comedy, Mrs. De Haven, in her independent appearances, being known by her own name. Flora Parker. It was at the outset of his career that Mr. De Haven organized the Carter De Haven Vaudeville and Farce Comedy Company and a short time later the De Haven Trio.

The addition of the Paramount-De Haven Comedies makes a total of seven comedy series to be distributed by Famous Players-Lasky Corporation during the coming year. These include the Mack Sennett, "Fatty" Arbuckle, Ernest Truex, Al St. John and De Haven comedies, of two reels each, the Briggs and "So This Is America" series of single reelers. Moreover, with the Paramount-Post Nature Pictures, Burton Holmes Travel Pictures, Paramount Magazine and Burlingham Scenics, all of single reel length, the Famous Players-Lasky Corporation is enabled to offer to exhibitors the choice of no less than four series of short subjects.

Hawaiian Exhibitor Visits Metro Studios—Form Body to Lower Rentals—Lytell Has Big Following

BERT LYTELL is one of the outstanding screen favorites of Hawaii, according to Clinton A. Pedrick, manager of the Liberty Theatre in Honolulu, who was a recent visitor to the Metro studios in Hollywood. "There is a growing demand for high class motion pictures throughout the Hawaiian Islands," said Mr. Pedrick, who states that this demand had grown so rapidly, that in many cases exhibitors have found it impossible to meet the requests.

"The expense involved in paying rental on films while in transit from the States to the Islands has, in the past, kept many exhibitors from securing big production," Mr. Pedrick said. "Recently the exhibitors organized the Consolidated Amusement Association, and now when a picture is secured it is shown at all leading houses on the Island, each exhibitor sharing a part of the heavy transportation expense.

"We have arranged for complete Metro service with the new Screen Classics, Inc., specials," continued the Hawaiian theatre manager. "I am particularly interested in securing Bert Lytell's latest pictures, for he is very popular in the Islands."

Mr. Pedrick is accompanied by his family. He will remain in Los Angeles several weeks, visiting the various studios in Hollywood and lining up pictures for the Island exhibitors.

Curwood Helped Produce "Back to God's Country"

THE personal co-operation of James Oliver Curwood enabled the Curwood-Carver Productions Company to obtain for "Back to God's Country," their adaptation of his celebrated story of "Wapi, the Walrus," the identical locations he visited two years ago while originating the plot for this most successful of all his magazine works.

"I consider the story of 'Wapi, the Walrus' one of the best. I have ever written," declared Mr. Curwood, "and I wanted to express my personal concern in its adaptation to the screen by contributing my knowledge of wild animal life and the hunting regions of California and the Arctic. The curiosity of hundreds of thousands of magazine readers about Wapi's origin and the reality of his existence induced me to take enough time away from stories now in preparation to assist the producers in visualizing his remarkable characters with its background of scores of denizens of the animal kingdom."

"Back to God's Country" was released by First National Exhibitors' Circuit on September 29 as the first of its special feature attractions for the 1919-20 season.

England's King and Queen See Universal Westerns

WHAT is perhaps the most unusual recognition ever given a short American subject was the showing in Buckingham Palace of three "Cyclone Smith" Universal Western photodramas, starring Eddie Polo. The palace attache charged with selecting photodramas for the entertainment of the royal family, selected the three "Cyclone Smith" dramas at the Transatlantic exchange, Universal's London distributing office. It was the first time that a short American photodrama has held the attention of Their Majesties and their guests.

The information that the royal family had seen and enjoyed the Universal photodramas came from two sources. Sam Polo, a Universal player and a brother of the famous star, received the information in a letter from Eddie Polo, and Carl Laemmle, Universal's president, received a cablegram from the manager of the Transatlantic office, confirming the fact.

Logue Story Titled "Red Virgin."

"The Red Virgin" has been selected as the title for the first of a series of stories written by Charles A. Logue, which B. A. Rolfe will present in picture form through A. H. Fischer Features, Inc. Preparations for the picturization of the story have practically been completed and actual "shooting" is to be started immediately.

St. Louis Has Five Robertson-Cole Features in One Day; Baltimore Shows Seven in a Week

ROBERTSON-COLE productions distributed by Exhibitors' Mutual completely captivated St. Louis on a recent Sunday when five of their features were playing in the theatres there and all of them were heavily advertised. The showing occurred without any special drive or effort on the producer's part, although a glance at the amusement pages of the St. Louis papers of that day would lead one to believe that it was the result of a big Robertson-Cole campaign. It was merely the development of a steadily growing popularity of these stars in the "Show me" territory.

Sessue Hayakawa in "His Debt" was the attraction at the Grand Central. Jane Novak appears in support of Hayakawa in this picture, and the fact that Miss Novak was a St. Louis girl was played up in the advertising and helped business. The Bessie Barriscal picture, "Tangled Threads," was shown at the Crystal and Pageant Theatres, while at the Hamilton Skydome, "Better Times" was the feature. The Columbia was advertising William Desmond in "A Sage-Brush Hamlet," and the West End Lyric and the Lyric Skydome Theatres were showing H. B. Warner in "The Pagan God."

In Baltimore, last week, Robertson-Cole productions were staged in seven of the leading theatres. William Desmond in "The Mints of Hell" was the feature at the McCoy, Bessie Barriscale in "Tangled Threads" was at the Bridge, H. B. Warner was featured at the Crystal, Waverly and Grand and Sessue Hayakawa was seen at the Excelsior and the Lafayette.

Nazimova Completely Shatters All Western Records In Her Latest Metro Production, "The Brat"

NAZIMOVA in her new production, "The Brat," has shattered attendance records that have stood for years in the principal cities of the West, according to reports reaching the home office of Metro. These reports indicate that the Russian star has surpassed even her own previous box-office achievements.

At Clinton, Ia., while the city sweltered in a hot spell, Nazimova smashed all previous records at admission prices that had ever before been attempted in that city. While Los Angeles was held in the grip of a traction tie-up, Nazimova accomplished the seemingly impossible by packing the California Theatre to capacity for a week.

Telegrams from every house where Nazimova was shown revealed that she had drawn capacity houses in the largest theatres at new high prices for admission. The sensational manner in which Nazimova has apparently scored the biggest success of her career in "The Brat" is indicated by telegrams from E. C. Bostick, manager of the Merrill Theatre, in Milwaukee; P. D. Alleman, president of the Strand Theatre, Clinton, Iowa; H. H. Treffer, president of the Liberty Theatre, Davenport, Iowa; F. A. Miller and Harry Leonhardt, of the California Theatre, Los Angeles; H. L. Goldberg, manager of the Sun Theatre, Omaha; and Charles L. Gillis, owner of the Bijou Theatre, Clarksburg, W. Va., who has booked the entire Metro output.

Vitagraph to Release "Winchester Woman" Soon

VITAGRAPH is soon to release "The Winchester Woman," with Alice Joyce in the title role. This announcement will be welcome to the many admirers of Miss Joyce who have not had an opportunity to see her on the screen since she appeared in "The Spark Divine."

Following "The Winchester Woman," Miss Joyce will be presented in "The Vengeance of Durand," by Rex Beach, which will be the first of a series of superfeatures by twelve of America's foremost authors, and then will come "Pride," on which she is now at work.

In "The Winchester Woman," which was written by Charles Stokes Wayne and put into picture form by Arthur Edwin Krows, Miss Joyce has departed from the type of character with which she is best known. She is not "a daughter of luxury." On the contrary, she portrays a good looking young woman of fine breeding and instincts, who has become almost notorious in a small city through the murder of her husband, for which she is tried and acquitted.

Alaskan Reindeer Teams to Carry Fox Films North

A RECENT shipment of Fox films through the Seattle exchange to the northernmost motion picture theatre in the world, located at Point Barrow, Alaska, is conclusive proof of the completeness of the Fox system of distribution. These features are naturally not of recent issues, for the film must travel 2,000 miles on the Pacific, thence by reindeer team more than 500 miles to the little settlement on the Arctic ocean. The audience will consist chiefly of Indians and Esquimaux. They will not see the pictures until they have been away from the exchange three months. Following their use, the films will be sent to Nome, Alaska, where they will remain until navigation between Seattle and the Sevard Peninsula opens next July.

The missionaries who run the picture show at Point Barrow say that the motion picture is a great favorite with the natives who will give anything they own to see a good fight on the screen. The earlier productions of William Farnum are included in the lot shipped north by the Fox exchange.

Named "Big Four" Seattle Head.

Charles W. Harden, who during the past ten years has been one of the best known exchange men in the southern and southeastern fields particularly, left New York last week to become Seattle sales manager for United Artists Corporation.

Metro's Fairer and Fairer Ones.

Are May Allison, whose first "fewer and better" will be "Fair and Warmer"; Viola Dana, to star in "Please Get Married"; Alice Lake, supporting Bert Lytell in "Lombardi, Ltd."; and Bertini, distinguished Italian actress whose pictures will be released by Metro.

News Item: "Harold Lloyd Has Just Received a Handsome Legacy."
Which he inherited in "Bumping Into Broadway," one of his Pathe two-reelers. According to reports, the will has been contested.

Metro Heads Pleased at First View of "Fewer and Better" Productions

METRO officials at the home offices in the Longacre Building, New York, had their first view on Saturday, September 20, of the first three of the "fewer and better" special productions made by Screen Classics, Inc., at a private projection room showing. The productions reeled off on the projecting machine were "Lombardi, Ltd.," starring Bert Lytell; "Please Get Married," with Viola Dana in the stellar role, and "Fair and Warmer," starring May Allison.

Richard A. Rowland, Metro and Screen Classics, Inc., president; W. E. Atkinson, general manager; Joseph W. Engel, treasurer, and a score of other corporation officials attended the inspection. It was a highly critical audience, keenly alert to detect any imperfection in the finished pictures. There was, however, only the most enthusiastic praise for the excellence of the work done by Maxwell Karger, director general of all production at the Metro studios in Hollywood.

All the Stars Happily Cast.

This private viewing of the first three of the Metro "fewer and better" specials de luxe revealed to the Metro officials how happily cast has been each of the stars appearing in them. Bert Lytell, for instance, was found to have interpreted the difficult role of Tito Lombardi, Fifth avenue man modiste, with a degree of artistry that he has suggested but never before displayed as completely on the screen.

Heightening the strong impression created by Mr. Lytell's portrayal of the eccentric genius in the Oliver Morosco stage success, was the work of the bevy of young women who form a background of pulchritude. These beauties include Alice Lake, Juanita Hansen, Virginia Caldwell, Thea Talbot, Ann May, Jean Acker, Golda Madden, Patricia Hannan and a score or more of others equally as lovely, who fill in as models and swagger customers in Lombardi's gown workshop. Having personally selected these entrancing girls, Director General Karger bids fair to rival "Flo" Ziegfeld as a judge of beautiful women.

Joseph Kilgour, Vera Lewis, George McDaniel, Thomas Jefferson and John Steppling have done splendid work in supporting roles under the direction of Jack Conway and the personal supervision of Maxwell Karger.

Another Morosco Success.

All the sparkle and intriguing humor of James Cullen and Lewis Allen Browne's honeymoon comedy, "Please Get Married"—another Morosco stage success—has been brought out in the screen version of this big hit. Viola Dana is more appealing and humorous than ever as Muriel Ashley, the bride who never gets a chance to spoon. Antrim Short, Margaret Campbell, Harry Todd, Emmett King, Ralph Bell and Hugh Fay accord her splendid support. The picture was directed by John E. Ince.

A Dramatic "Souse."

The role of "Blanny" Wheeler, the deceived wife who wreaks revenge on her husband by accumulating an innocent "souse," was found to fit May Allison, star of "Fair and Warmer," like a glove. Miss Allison has proved herself to be a novel and original comedienne, and her blonde beauty is decidedly effective in her newest vehicle. The supporting cast includes Pell Trenton, Eugene Pallette, Christine Mayo, William Buckley and Effie Conley. June Mathis, who adapted "Lombardi, Ltd.," for Bert Lytell's use, collaborated with A. P. Younger in scenarioizing Avery Hopwood's hilarious stage farce for May Allison. The production was directed by Henry Otto.

Goldwyn Organized To Do Increased Business; Ben Fish To Be Temporary Manager at Denver

THE organization of Goldwyn's twenty-two exchanges that they may be in every way equipped to handle Goldwyn's rapidly growing business, has been perfected to a point where few more changes in the management are contemplated. R. D. Burdge, who went to the Pittsburgh branch on September 1, has been appointed, permanent manager, and Ben Fish, who has been in Pittsburgh assisting in the reorganization of the exchange, has gone to Denver as acting manager until a suitable man is found to direct the affairs of the exchange.

Ben Fish has qualified as one of the leading exchange experts in the country. He has had much practical experience as head of the Pittsburgh branch and other Goldwyn branches, and as an executive at the home office. At present he is rendering valuable service to the distributing corporation in assisting in exchange reorganizations and enlargements demanded by the present plans of the company, which in addition to handling the pictures presenting Goldwyn stars, the Eminent Authors' productions and the Goldwyn-Bray Pictographs, is distributing the Louis Bennison pictures, "Smiling Bill" Parsons' Capitol Comedies and the Ford Weekly.

The Goldwyn sales force in all territories have been enlarged during the past two months, and in many instances it has been found necessary to increase the clerical staffs in the various offices. Goldwyn is sending the company's most experienced men on tours of the exchanges in order that every individual connected with the organization may be thoroughly acquainted with the details of the policy adopted for the coming season.

"The Combat" to Follow "The Wreck."

Following closely on Vitagraph's announcement that it soon would release "The Wreck," with Anita Stewart in the leading role comes the further announcement that "The Combat" was written by Edward J. Montagne and directed by Ralph Ince.

"The Combat" is one of those big, melodramatic plays where the action jumps from New York City to the gold fields of the Northwest and back again. It is as full of thrills and unexpected situations as a serial. Quite naturally it is replete with beautiful scenery.

Names Staff of Capitol Theatre.

Managing Director Edward Bowes, of the Capitol Theatre, New York, recently announced the personnel of the staff engaged to create and supervise the motion picture presentation in the big theatre in conjunction with the stage novelties devised by Mr. Bowes for presentation under the direction of Ned Wayburn.

The announcement names Hy Mayer as art editor; Thomas F. Walker, film editor; George Huntley, chief of projection, and James Prangley, camera man. A large staff of assistants will aid these department heads.

"Nick Carter" Creation for Morey.

Frederic Van Rensselaer Dey, who, as the originator of "Nick Carter," the detective, is the favorite author of young America to say nothing of the grown-up, is busy on a detective story for Harry T. Morey. It will be called "Camouflage" and the continuity will be made by William B. Courtney.

Government Likely to Resume the Eastman Kodak Dissolution Suit

WORD has come from Washington that the United States Government is about to resume its pre-war anti-trust crusade and it is intimated that one of the first cases will be the attempt to dissolve the Eastman Kodak Co. All the so-called anti-trust cases are on the calendar of the United States Supreme Court to be argued during the week of October 6, unless some of the defendants obtain a continuance.

Rumors that some of the cases which have been held in abeyance during the war would be dropped are without foundation as far as can be learned. Walter S. Hubbell, secretary of the Eastman Kodak Co., says that he has received no official word that the Government would resume its case against that company at the coming term of the Supreme Court, but when the case was discontinued he says it was understood that it would be reopened.

Mr. Hubbell says that the case was discontinued at the suggestion of the Government ,and then only temporarily, in order to give way to the more pressing matters in connection with the prosecution of the war. As no intimation to the contrary has been given to the Eastman Kodak Co., Mr. Hubbell says that he presumes that the case will be taken up again this fall.

The suit of the government against the Eastman Kodak Co. alleged that the company was an illegal combination in restraint of trade and asked for the dissolution of the company on those grounds.

Territorial Sales are Being Rapidly Closed by W. H. Productions on "The Lost Battalion"

RAPID sales are being made by the W. H. Productions Company on "The Lost Battalion" which has just completed a successful two weeks run at the George M. Cohan Theatre, New York.

The producers announce that in this production has been brought together many of the survivors of "The Lost Battalion" who broke down the supposedly impregnable defense of the Germans along the Vesle River and turned the tide of a possible enemy victory into an overwhelming defeat, re-enact their original roles.

This picture recreates for posterity the defense of the Argonne with its weary and heartsick days and nights of thirst and starvation. There are many appealing characters in this production, men who have never before appeared on stage or screen, but who looked at death smilingly.

The military phases of "The Lost Battalion" were supervised by Captain W. J. Cullen who commanded a company in the Argonne forest and under whose direction many of those who returned from the front have again played the same parts they enacted while they were under the terribly grilling fire of the Germans.

One thrilling incident, emphasized by Captain Cullen, is the bombardment of the water hole by the Germans in an attempt to drive the Americans to surrender through thirst. In spite of their efforts, many of the boys crawled through the underbrush and filled their water bottles.

Lieutenant Augustus Kaiser, a graduate of Heidelberg and a naturalized American before the war, who served with "The Lost Battalion," while not directing his men, drew many pictures of the men under fire, several of which have been used in drawing the title decorations as an added artistic feature.

It is said that this picture does not imprint the disagreeable aspects of the conflict upon those who view it, but it is rather the romance that has been accentuated.

The remarkable cosmopolitan character of this body of men has been brought out, showing the varied type of men who answered the call of the draft and included in this battalion was every kind of man: white, black and yellow, representing all and every step in the social scale from extreme poverty to great wealth, which were assembled at Camp Upton and molded into a valiant unit of the American Army which proved its mettle on the field of battle.

It is essentially a representative story of today, and the producers are confident that it provides an unusual opportunity for a clean-up, both by exhibitors and exchangemen.

N. A. M. P. I. Devising Ways of Raising Sum of $100,000

AT a meeting of the N. A. M. P. I., held at the association's headquarters at 3 o'clock Tuesday afternoon, September 24, it was decided to continue the activities of the association during the coming year. It was estimated that about $100,000 would be required to carry on the work, and as the present methods of raising funds were found inadequate a committee was appointed to devise means of raising the necessary money.

The committee consists of Arthur Friend, of the Famous Players; Carl Laemmle, of Universal; Percy L. Waters, of Triangle; William E. Atkinson, of Metro; Paul Brunet, of Pathe, and William Fox, of Fox Films. President William A. Brady is ex-officio member of this committee.

"A Man Cannot Look Intellectual When He's Yawning or Minding Babies."

Is the professional analysis of the situation by Bessie Barriscale in "Kitty Kelly, M. D.," her next Robertson-Cole distributed through Exhibitors Mutual.

Fox Film's Powerful Drive Throughout Ohio Has Crowds Packing Three Cleveland Theatres

UNABLE to resist the drive which Fox Film Corporation's special production, "Checkers," is making across the country, Cleveland has surrendered in a manner which makes history for the motion picture theatres of that city.

The advance guard of the staff of the Fox exchange evidently did its work well. For the first time in the history of Cleveland, amid a blaze of novel exploitation stunts and pages of paid advertising space in the newspapers, three big theatres played "Checkers" simultaneously to capacity business, and played it for a full week's booking—with options on a second week. These theatres—the New Orpheum, the Strand and the Metropolitan—all acclaim this production as one of the very biggest attractions that have come their way.

Great Advertising Campaign.

The amount of newspaper advertising used created a record for the city on a motion picture of any kind. Acting on the suggestions contained in the press sheet issued by the Fox organization, the managers plastered the public press with every style of "ad" from the attractive two-column size to smashing big eight-column page spreads. The ads were compelling in their originality and force. The theme of the story and the ad copy, mats and cuts emphasized the strongest features of the great production.

From the Fox exchange in Cleveland also comes word that the "Checkers" fever is spreading beyond that city to other sections of Ohio. The National Theatre at Akron will show "Checkers" for four solid weeks, and the theatre has under way a publicity and advertising campaign that reaches not only every part of the city, but all the suburbs.

The Colonial Theatre in Toledo has booked "Checkers" for a two-weeks' run. The Liberty Theatre in Youngstown has booked for ten days on "Checkers" as a result of the big drive, and contracts are coming into the Cleveland Fox office steadily from the balance of the territory.

Dorothy Dalton

One of the Ince galaxy for Paramount, now starring in "The Market of Souls."

"The Joyous Liar" To Be Kerrigan's Next Release

THE W. W. Hodkinson Corporation announces the completion of "The Joyous Liar," the new J. Warren Kerrigan production to follow "A White Man's Chance" in the star's series of Robert Brunton pictures, word having been received from the Brunton plant that prints have been shipped East.

The new Kerrigan production offers the star an admirable combination of stirring melodrama, a strong plot and a score or more of unusual comedy situations.

Lillian Walker is the star's leading woman. Joseph J. Dowling, veteran character actor, has an equally important role. Ernest C. Warde directed.

Yo, Ho! And a Bottle of Ginger Ale!

Harold Lloyd and Bebe Daniels are full of spirits in their Pathe comedy, "Captain Kidd's Kids."

Lloyd Will Resume Work on New Series of Two Reel Comedies for Pathe Within a Month

THE first definite information reaching the Pathe office regarding the condition of Harold Lloyd, the noted comedian, since President Roach of the Rolin Film Company wired east that he was not seriously injured, was contained in a telegram received last week by the home office from Manager Carmichael, of the Los Angeles Pathe Exchange.

According to Mr. Carmichael, Lloyd has now sufficiently recovered to warrant the statement that he will be able to resume work on his new series of two reel comedies, within the next four weeks.

Mr. Carmichael's telegram, dated September 16, stated:

"Saw Lloyd today. He looks fine. His face not injured in any way. Eye doing nicely. Will not be affected. Worst feature loss of part of thumb and index finger which can be easily camouflaged. He expects to be able to work in a few weeks. Personally feel his future will not be affected in any way."

New Series Get High Praise.

Lloyd could delay his return to the screen until after the new year, if it were necessary, for he is now four months ahead of his schedule. Pathe has already listed for release four of his new offerings, which include "Bumping into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," originally known as "When Do We Eat," and "His Royal Slyness."

These comedies have been approved by some of the biggest exhibitors.

Stories for the next two subjects to be produced by Lloyd as soon as he is able to resume his studio career have been selected by Hal E. Roach, and are said to give the comedian the widest play for his varied talents.

"Sinners" Nearing Release.

When Alice Brady starts her road season in "Forever After," which served her as a stage vehicle for the entire past season in New York, it is expected that her latest photoplay, "Sinners," the first she has made for Realart Pictures Corporation, will be ready for release.

Morris Kohn Now Active as Realart's Treasurer

ANNOUNCEMENT is made this week that Morris Kohn has become associated with Arthur S. Kane in Realart Pictures Corporation. Mr. Kohn's position is that of treasurer. As a matter of fact, Mr. Kohn took the office of treasurer at the time of the incorporation of Realart, but on account of his being treasurer of Select Pictures Corporation at that time, it necessitated his devoting himself to his activities there for several months after Realart had started. Mr. Kohn closed his affairs at Select last week, resigned his office there and is now giving his time exclusively to Realart.

While no announcement was made at the time of Mr. Kohn's coming with Realart, he has not been inactive. He has devoted several hours each day to getting under way the organization of that concern's financial and accounting departments, the latter of which is under the immediate direction of Dario L. Faralla, comptroller.

For many years Mr. Kohn has been a well-known figure in the motion picture field and in the past two years has become widely acquainted in producing and distributing circles. A pioneer in the motion picture theatre, Mr. Kohn about twelve years ago established the Automatic Vaudeville Company, opening the Unique Theatre on Fourteenth street in Union square, New York.

His interests expanded and he opened and operated theatres in many large cities throughout the country. The most important of these were located in Boston, Chicago, Milwaukee and Kansas City. He still retains interests in some of the houses he founded.

Milord, the Carriage Waits—
Saith Ethel Teare, who hath a vehicle here and several more in Fox Sunshine Comedies.

Stanley Company of Philadelphia Takes Over the Towers and the Broadway Theatres in Camden

JULES E. MASTBAUM, president of the Stanley Company of America, Philadelphia, announced recently that this corporation had acquired the Towers and Broadway, two of Camden's (N. J.) leading theatres, and beginning on Monday, September 29, both houses would begin their careers under Stanley company direction.

Both the Towers and Broadway are operated by M. W. Taylor, who is well known in the theatrical world. He is general manager of the Keystone, Orpheum and other theatres in Philadelphia. Mr. Taylor was desirous of devoting all his time to these enterprises and therefore entered into negotiations looking to the Stanley company taking over both Camden houses and the deal was consummated on September 18.

The Towers has been a resort for lovers of vaudeville while the Broadway housed road shows of a popular character. Mr. Mastbaum, when questioned concerning the future policy of the Stanley company regarding both, stated that it is the intention to continue vaudeville at the former and road shows at the Broadway. He also stated that plans were now being considered whereby each house would be improved.

It was pointed out that by acquiring the Towers and Broadway theatres, with the Grand, Colonial and Princess, motion picture theatres just recently taken over, the Stanley company was in a position to provide residents of Camden and its surburbs with practically all forms of theatrical and motion picture entertainment.

The Towers Theatre, located in the Towers Building, Broadway and Pine street, is one of the most modern vaudeville theatres in South Jersey. It was opened about six years ago by Mr. Taylor and from the outset it became popular by presenting vaudeville. The Broadway Theatre, located at Broadway and Sycamore street, was opened about fifteen years ago and had various managers until about two years ago when Mr. Taylor took it over and made it well known and successful by playing road shows.

Number of Exhibitors and Circuits Booking Metro's Entire Output Under New Policy Is Growing

THE countrywide response by theatre circuits and individual exhibitors to Metro Pictures Corporation's policy, recently inaugurated, of "fewer and better" pictures has come in the expected but none the less gratifying form of more extensive and longer bookings, according to Metro officials.

Telegrams daily from Metro exchanges and from exhibitors themselves reveal the fact that not only is the first Nazimova picture, "The Brat," being booked, but also the initial trio of Screen Classics, Inc., specials, "Please Get Married," starring Viola Dana; "Lombardi, Ltd.," with Bert Lytell in the stellar role; and May Allison's first under the new policy, "Fair and Warmer," In addition, motion picture managers and owners are coming in to the branch offices to contract for the entire Metro output for the coming year.

Among the latest of concerns to book the entire product of the Nazimova Productions and Screen Classics, Inc., studios released through Metro, are the Turner and Dantin Circuit, in California, which has picture theatres in Sacramento, Stockton, San Francisco, San Jose, and Berkeley; the Family Theatre, Jackson, Mich.; the Regent Theatre, Muskogon, Mich.; and the American Theatre, Oakland, California.

Earle Williams to Come East.

Among the exhibitors who have seized the opportunity of booking the first four of the thirty-six screen productions of stage successes and popular novels, are those directing the Orpheum, Flint, Mich., the Alhambra and Pantion Theatres, in Toledo, which are under the management of H. W. Horator; the Dome Theatre, Youngstown, O.; the Tivoli, San Francisco; the Stillman, Cleveland; the Strand, Isis and Rivoli, in Denver; the Alhambra, Cleveland; the Strand, Portland, Me.; and the New Theatre, Baltimore.

Earle Williams has just signed a new contract with Vitagraph which will assure his services to that organization for several years to come. Mr. William is now at work on "The Far East," by H. H. Van Loan. When this is finished, he will make a trip to the East.

Hodkinson Reports Big Bookings on "Volcano"

PROOF that a Broadway first-run is not essential to the success of a production is furnished in the list of Hodkinson contract bookings on Augustus Thomas' Artco production, "The Volcano," starring Leah Baird, which has been played or is scheduled for early presentation in hundreds of the nation's most popular theatres. Particularly is this true of the New York territory, where the Hodkinson manager, Marx Nathan, succeeded in getting early play dates on the picture at Jack Springer's Symphony and 77th Street Theatres, A. J. Wolf's Adelphi and David Picker's Bronx enterprises, the Ellsmere, the Victory and the Spooner.

In the metropolitan district the production has in almost every instance kept up the high attendance mark set by Leah Baird's previous Augustus Thomas drama, "As a Man Thinks," in houses that have presented both Thomas-Hodkinson releases, the Singer management reporting unusually good business at its two upper Broadway theatres. The Plaza Theatre, Brooklyn, also reports a profitable three-day engagement with "The Volcano."

Martin En Route to Coast.

J. W. Martin, popularly known as "Jack," J. Stuart Blackton's production assistant and head of the producer's technical department, has gone to California to spend a brief vacation and renew the acquaintance of his many friends on his old stamping ground in the west coast film colony.

Mr. Martin is expected back at the Blackton studios shortly after the first of October.

Constance Binney to Go on Tour in Stage Play

CONSTANCE BINNEY, who will make her debut as a motion picture star in the Realart picture, "Erstwhile Susan," adapted from the stage play of the same name, has gone on tour in the play in which she made her first appearance as a star on the New York stage, "39 East." "Erstwhile Susan" has been completed and will be one of the first Realart releases.

Coincident with Miss Binney's starting her stage season was the appearance on the billboards of New York and in cities throughout the country of a poster announcing that she would shortly be seen in Realart pictures. The poster is a twenty-four sheet and carries a portrait that appeared recently in conjunction with a Realart insert in the trade papers. It characterizes Miss Binney as "the debutante star of screen and stage."

Enid Bennett
Thomas H. Ince star in Paramount pictures, now in "Stepping Out."

Universal's New Feature Predicted a Sensation

UNIVERSAL'S New Screen Magazine has a new feature which is expected to cause a sensation in the novelty field of motion pictures. This feature is the perfected process of cartoon-artist action depicted on the screen. The artist is Leslie Elton, known among caricaturists as the youngest cartoonist in America, who has solved the problem of this feature after more than three years of experimenting.

The new Universal-Elton process allows the character in the cartoon to play, as it were, with the cartoonist while he is making the drawing. In one of the first cartoons under this new process, which was shown in the Universal home office projection room recently, the character in the cartoon reached up and took a cigarette out of the mouth of the artist.

The effect obtained is exceedingly humorous. About five months ago Elton was given assistance by the Universal company to perfect his process. He now has a complete studio and the films are made there. The process is a secret one, but it is known that six different processes are required to produce the final print. Elton has signed a long-term contract with Universal for the production of these feature cartoons. The first Elton cartoon will appear on October 17.

H. O. Davis Becomes Editor of Ladies' Home Journal

THE new editor of the Ladies' Home Journal, following the retirement of Edward Bok, is H. O. Davis, a man who had previously made his impression on the moving picture industry. Mr. Davis, about six months ago, was made managing editor of the Ladies' Home Journal and was promoted to editor in chief when Mr. Bok very recently retired after years of service.

The moving picture business first felt the influence of Mr. Davis when Carl Laemmle engaged him as general manager of Universal City. This was immediately after the close of the San Diego Exposition, where Mr. Davis served as director general. After leaving Universal Mr. Davis went to Triangle and there continued as general manager for some time.

The New Greek Mask of Drama.
Nazimova, whose "Brat" is breaking records, is working on "The Hermit Doctor of Gaya" for Metro.

Stretching Things.
Mary MacLaren adds to the style of the beach when not working on her Universal, "The Bonnie Bonnie Lassie."

Pauline Frederick Keeps Well Ahead of Schedule

PAULINE FREDERICK is keeping well ahead of her schedule at Goldwyn's Culver City studios. With "Bonds of Love," the Louis Sherwin story, in which she is starred, just starting on its round of first run theatres, Goldwyn's emotional actress has completed her next picture, to be issued with Goldwyn's second series, probably in the latter part of October or early in November, and is making rapid progress on a third production under the direction of William Parke.

A print of the recently finished picture, an adaptation of Sir Arthur Wing Pinero's play "Letty," was received and inspected at Goldwyn's New York offices last week. The consensus of opinion was that "Letty" surpasses in emotional force anything that the Goldwyn star has done on the screen, but that the title might be improved as a box-office asset. "The Loves of Letty" was selected as the most suitable title and the picture will be released under that name.

Frank Lloyd directed "The Loves of Letty." He has realized genuine comedy passages without resorting to exaggerations. John Bowers and Florence Deshon have prominent parts.

Buys Rights to Holmes Pictures.

Joseph Friedberg has secured the world foreign rights for five five-reel pictures starring Taylor Holmes, from the Triangle Distributing Corporation. The picture rights purchased by Mr. Friedberg are to "It's a Bear," "A Regular Fellow," "Upside Down," "Taxi" and "Three Black Eyes."

Writes Copy for Heralds for Small City Showmen

SMALL city exhibitors in Ohio, Indiana, Kentucky and West Virginia are taking eager advantage of a new service being rendered them by the publicity and service department of Famous Players-Lasky Corporation's Cincinnati exchange. Manager Harris P. Wolfberg has placed at the service of the small exhibitor experienced advertising copywriters to prepare for them special heralds and programs.

Some time ago, Famous Players-Lasky Corporation discontinued the printing of heralds, feeling that heralds prepared by the exhibitor, localized to his needs, would bring him greater results.

The enlarged publicity and service department of the Cincinnati exchange is now offering to prepare copy for heralds for exhibitors without charge, suggesting cuts and reading matter adapted especially to use in the particular town in which the heralds are to be distributed.

Within twenty-four hours after the new herald idea was announced to Paramount-Artcraft exhibitors requests for special copy began coming into the Cincinnati office. The small exhibitor is not accustomed to preparing copy of this kind and often does not properly advertise his pictures because of his reluctance to try his hand at writing.

Exhibitors Clamoring for Fox's Broadway Success

FROM all sections of the country, telephone calls, telegrams and letters are reaching the Fox exchange from exhibitors anxious to book the William Fox de luxe production, "The Last of the Duanes," with that great star of the silent drama, William Farnum, in the role of Buck Duane. Urged on by the great success of this production on Broadway in New York, exhibitors who have packed their houses with the same combination—Zane Grey, the author; William Farnum, the star, and J. Gordon Edwards, the director—are clamoring for this latest product of these builders of entertainment.

William Farnum has unquestionably scored the success of his career as Buck Duane. Seventy successive performances on Broadway found the star and this super-production still drawing packed houses. A line more than a block in length sought admisson to the Sunday evening performances. This remarkable showing was made in competition with the regular Broadway productions, both the spoken and silent drama.

Every Fox exchange has reported to the home office that no Farnum feature produced by Fox Film Corporation to date has attracted so much attention among exhibitors. Managers of first run theatres are seeking to announce without waiting for date, that they have secured the latest William Farnum feature.

Ray Working on "Paris Green."

Charles Ray has just begun work on a new Thomas H. Ince production for Paramount-Artcraft under the title, "Paris Green." This picture, which was written by Julien Josephson and is being directed by Jerome Storm, concerns a young man who went to Paris during the war and stayed a few days.

Exhibitor of Romances Dashes Away With Bride

POSSIBLY absorbing some of the romantic features that have characterized the pictures shown at his theatre, James P. Papayanakos, one of the three brothers who own four of the six motion picture houses in Watertown, N. Y., secured a marriage license at 5 o'clock Thursday morning, September 18, and was married to Miss Annetta Robertson, a nurse, and on his way to New York for the honeymoon at 6.30.

The couple desired no publicity until after the ceremony, the whole affair coming as a surprise to Watertown. The groom arranged the night before to have the city clerk at his office long before sunrise, ready with the certificate, being a firm believer in the early bird policy.

While James Papayanakos is on his honeymoon, another brother, Aleck, who with his wife left this country last May to spend a year in his native Greece, is doing the "right about" in the Grecian army. No sooner had Aleck set foot in Greece than he was nabbed and obliged to do military duty. Papayanakos had never been naturalized in this country and was thus eligible for the army back in Greece. It was said this week that on account of the man's age, 38, he would not be required to serve any great length of time.

Motion Picture Men Join Sidney Rankin Drew Post

MEMBERS of the motion picture industry who served in uniform during the war with Germany are holding together their war-time friendships in a post of the American Legion named after the son of one of the most popular film characters. The organization is officially recorded as the Sidney Rankin Drew post, the name being that of the son of Sidney Drew.

Lieutenant Drew, aviator with the American forces, was killed in action over the German lines while driving an airship. His death is said to have caused the nervous breakdown which resulted in the death of Sidney Drew recently. The cross which marked the aviator's grave in Germany, and which was made from the struts of the airplane in which he fell, was brought back to this country and presented to Mrs. Sidney Drew, stepmother of the flier, by the War Camp Community Service.

The post named after this flier is composed entirely of film actors and producers, news-writers, musicians and professional entertainers. It is under the direction of Wells Hawks, publicity man for the U. S. Navy. The membership drive for the Legion swelled the number of the post to over 200.

Capital Films Enlarge Plant.

In addition to the present studio equipment, a large enclosed stage is now being erected at the Capital plant in Hollywood in preparation for the rainy season so that producing activities will not be hampered. Lighting and other electrical devises are being installed. Increased space for property rooms and other technical divisions is also being built and it is intended to provide each of the organizations making pictures there, with its own force of technical men.

"Cuthbert—My Yacht!"

Calls Gloria Swanson in a biffy yachting costume for "Male and Female," Cecil B. DeMille's Artcraft.

Many Exhibitors Book "Checkers" for Long Runs

FROM East and West, from North and South, the demand for the William Fox production of Henry Blossom's racing play "Checkers" continues unabated. Following its run at the Central Theatre, on Broadway, and Tuller's Shubert Theatre, in Brooklyn, the Fox production was shown at the Hartman Theatre, in Chicago, for more than thirty-five performances and at the Rose Theatre in the same city for a like number.

Runs of fourteen days in Kansas City, thirteen days in St. Louis and twenty-three days in Detroit are reported from Fox exchanges.

Runs of one week were reported from the Garden Theatre, in Baltimore; the Queen Theatre in Houston, Texas, and the Hippodrome, in Dallas, Texas.

In Minneapolis and St. Paul, Finkelstein & Ruben, managers of the Twin City Amusement Company, have booked the picture for week runs at their theatres, the New Garrick and the New Liberty.

San Francisco has been running "Checkers" to crowded houses. So has Jacksonville, Fla.

Youngstown, Ohio, and Butte, Mon., report a record business with the production.

Loew Books "Six Feet Four."

So favorable an impression has the American Film Company's new six-reel special, "Six Feet Four," made upon the big exhibitors of the East that it has been booked by the Loew circuit, of New York, for playing dates covering a period of sixty-three days, starting October 6.

William Carlton to Support Barrymore in "Copperhead"

AMONG those who will be seen in prominent roles in support of Lionel Barrymore in "The Copperhead," which is about to be started at the New York studio of the Famous Players-Lasky Corporation, is William P. Carlton, formerly one of the best known light opera stars on the stage.

Mr. Carlton was born in London but has spent most of his life in the United States. He is the son of William T. Carlton, who was popular in grand and comic opear. William P. no doubt inherited his father's baritone, for shortly after beginning his stage career with Augustin Daly, he took up the lyric stage, alternating with the dramatic.

It was only last December that Mr. Carlton turned his attention to motion pictures, when Charles Maigne persuaded him to play with Alice Brady in "The World to Live In." He then played with Elsie Ferguson, taking a difficult part in the prologue of "The Avalanche." Following that he was leading man for Miss Ferguson in "A Society Exile," in which part he made a great success. His next and most recent role was that of a bad man in the Alice Brady production of "Sinners."

Following the completion of that picture, he signed a year's contract to appear exclusively in Paramount-Artcraft productions.

Unique Exploitation Toy for "The Lost Battalion"

THE W. H. Productions Company are now preparing to exploit on a large scale the six-reel production, "The Lost Battalion," which has just completed a successful two-weeks' run at the George M. Cohan Theatre, and which is being released on state rights.

A Boston specialty toy manufacturer is making a miniature dugout which is called "The Lost Battalion." In a small spool-shaped case, the sides of which are made of isinglass, is a wooden dugout, and around the mound are four small balls representing soldiers. The object is to get the soldiers on the road and into the dugout.

This small puzzle toy, with its legend of "The Lost Battalion" and the photoplay, printed on top, is expected to be a great publicity medium for every exhibitor. It is inexpensive and interesting for young and old alike.

Decision on Every Feature.

Being Alice Brady in "Sinners," her first picture for Realart.

Robertson-Cole Announces List of Releases for October—Schedule Includes Two Superior Pictures

FOLLOWING upon the preliminary announcement which indicated a carefully considered and progressive policy of expansion, Robertson-Cole in their schedule for October will release a distinctive series of pictures. The eagerness which conserative buyers have evinced in booking current dramas, bearing the trademark of Robertson-Cole and distributed by Exhibitors Mutual is an augury that these prospective screen dramas will be distinctive in merit.

Expansion Goes On.

"Robertson-Cole has expanded and continues to do so, and is in a better position than ever to serve their large clientele," states an official of this organization. "The October schedule includes two of the Superior brand of pictures which are promised to top in point of dramatic high lights, artistry, sweeping movement and graphic portraiture all the initial dramas now in vogue made by Robertson-Cole. The prestige established by Bessie Barriscale in her first group of features has been recognized as an asset by Robertson-Cole and as a tribute to her popularity the dramas contracted for her appearance will adorn the gallery in which are displayed the Superior Pictures. In her next feature, "Kitty Kelly, M. D.," exhibitors will secure one of the biggest successes of the season.

A Havey Story.

The story has been especially conceived for Miss Barriscale, written by M. B. Havey. The continuity and screen version is by Howard Hickman. In "Kitty Kelly, M. D.," it is said, that while there are a logical succession of laugh-compelling situations around which the principal characters are grouped, the elements of mystery and big drama saturate the story.

The Hampton Studios have contributed a compelling comedy titled "The Blue Bandanna," adopted from the story by P. G. Wodehouse, published under the title of "The Prince and Betty." Simultaneously with the release of the picture here it will appear as a musical comedy on the London speaking stage.

Long Island and an isle in the Grecian Archipelago furnish the locale of the picture. Striking sets of a modern country house and a reproduction of a Grecian village giving views of its quaint and crooked streets and the top-heavy houses with their overhand and strong color contrasts have been reproduced with fidelity. One of the marked features is the replica of the casino of Monte Carlo.

Vidor's Next.

Mentioned in the group of players associated with Desmond are Mary Thurston, William Taylor, George L. Swan, William DeVall, Frank Lanning, and Walter Perry.

Pregnant also with promise of an especial appeal is the King Vidor October release, which bears the illuminative title, "Poor Relations."

This production, as indicated in the bare outline of the theme has all the heart interest, pathos, comedy touches, and distinctive handling that have characterized his previous plays. It relates of the marriage of a young girl of artistic and generous nature—a product of a little country town, with the scion of a wealthy and fashionable family. The cast includes Florence Vidor, Charles Meredith, Lillian Leighton, ZaSu Pitts, Roscoe Kens, and William DuVall.

The return of H. B. Warner to the romance of the Forty-niners, when the lure of gold was the magnet that drew the adventurous elements of the nether quarters of the globe to the golden West, is manifest in the production of "The Gray Wolf's Ghost," adapted from Bret Harte's "Maruja." The scenes have been laid in the exact location described by Bret Harte in his story and all the life, action, and dramatic and impetuous movement of this epic are splendidly transferred to the screen.

Among others in the cast of this drama are Hector Sarno, the Italian-American actor, as a Yankee-hating Spaniard, with Rita-Stanwood as Maruja.

A Mite of a Widow
Is Marguerite Clark in her newest Paramount, "Widow by Proxy."

Pittsburgh's Pre-Release Run of "Broken Blossoms" Starts "Big Four's" Distribution of Griffith Film

OCTOBER 20 is the national release date set by United Artists Corporation for D. W. Griffith's "Broken Blossoms," but a pre-release run of at least three weeks has been arranged by Messrs. Rowland & Clark for their Duquesne Theatre in Pittsburgh to begin on Monday, September 29.

Hiram Abrams has arranged with Albert L. Grey, general manager for Mr. Griffith, for a co-operative effort, in order that the Duquesne showing of "Broken Blossoms" may in every way duplicate the artistic triumph achieved at the George M. Cohan Theatre in New York during Mr. Griffith's personal presentation of "Broken Blossoms."

The special prologue staged by Mr. Griffith in New York will be put on for the Pittsburgh run, and extra musicians, including a Chinese orchestra, will be used. All the special lighting features and the color innovations introduced at the Cohan Theatre will be employed.

100% First Run on Release Date.

It is reported from the offices of United Artists Corporation that "Broken Blossoms" is already assured of a 100 per cent. first run on release date, with every print accounted for for many weeks after October 20. Early dates are already at a premium, and the lengths of runs being booked seem to indicate that numberless cities will duplicate the records made in the cities in which Mr. Griffith held his repretory season this spring.

As in the case of its first release, the Douglas Fairbanks film, "His Majesty, the American," the "Big Four" will sell its accessories for "Broken Blossoms" at cost prices. Its posters—consisting of three styles of one sheets, two styles of three sheets, one six sheet, and two styles of twenty-fours, will be sold at seven cents a sheet straight.

The lobby display consist of two styles of hand-colored, waterproofed 22 by 28; eight hand-colored, waterproofed 11 by 14 photos with pictorial title card, and ten black and white 8 by 10 photos, also with a pictorial title card.

Original Music Score Free.

The music score used by Mr. Griffith for "Broken Blossoms" during his repertory season has been secured and will be given to exhibitors without charge.

Slides, cuts of all kinds and extensive exploitation aids have been prepared and will all be sold at cost. Mats are given without charge.

Hall Signs Keanan Buel to Direct Series of Specials

FRANK G. HALL, president of Hallmark Pictures Corporation, has signed Keanan Buel to direct a number of special productions for release through Hallmark on the Famous Directors' series. Director Buel started work on the first of his series last week at the Fifty-fourth Street Studio. The title to his first production has not been announced, but it is stated by Mr. Hall that it is a screen version of an original story written especially for Anna Lehr and Ralph Kellard, who will portray the principal roles. The first Buel production will probably be ready for the Hallmark exchanges the early part of November or the last of October.

Director Buel was formerly associated with the directorial forces of the Fox corporation and during the five years that he spent with this organization he directed Virginia Pearson, Evelyn Nesbit, Valesca Surrat, the Lee Kids and others.

Director Buel, with J. Searle Dawley, Charles Miller, and other prominent directors to be announced later, will contribute each his quota of productions to the list of twenty-six Famous Directors Pictures to be placed before the exhibitors of this country by Hallmark Pictures Corporation.

Sally Crute.
Of "The Amazing Lovers" cast and re-engaged for "The Red Virgin," another A. H. Fischer feature.

Dan Sowers, a New Screen Heavyweight, Guided Pompous Parties Along Fake Fronts in France

BACK in the days when the first doughboys divided their attention between Huns and mademoiselles, one Dan Sowers, whose preponderance of poundage caused many a recruiting officer to smile, was sad at heart because he couldn't get into the army. They didn't make uniforms his size; he was a mis-fit, an unhappy civilian when everybody else was promenading around in O. D.—until the bright idea smote him right in the middle of his ample solar plexus.

"I'll be an army field clerk," said he.

The scene shifts to Chaumont and Dan Sowers at last in France and in uniform, with two cunning crossed quills embellishing his No. 20 collar. As a ponderous pounder of the typewriter, Dan had begun doing his bit overseas.

After wrecking several typewriters by putting his body behind his punch, Dan was given the task of blarneying certain influential visitors who insisted on seeing everything in the A. E. F., including the front lines, no matter how much inconvenience they might cause. It became Dan's duty to guide these pompuous parties to a series of trenches 100 miles or so behind the lines and see that a contingent of doughboys in training burned up enough ammunition to send them away satisfied—and with material enough for lectures back home on "How I Saw the Doughboy in Action and Heard the Shells Whiz."

Dan always could lie like a diplomat; so he made good. Then he was promoted. He became the first official newsboy for the Stars and Stripes and sold the first 1,000 copies on the streets of Paris, crying his wares in a French intelligible only to the doughboy.

Meeting a Source of Inspiration.

Thus he met one Boz Hawley, a writer for the Stars and Stripes, and immediately the shades of Damon and Pythias grew jealous. Boz was diminutive of stature and as bald as a baby's cheek. Dan was six feet some and Boz was some five feet, neither were pessimists and both played with typewriters, so it was natural they should team up.

All over the A. E. F. went these two bosom companions, Dan Sowers and "my little playmate," entertaining whenever called on—and that was often—with dramatizations of Lord Whistle and his accomplished mule. They became as famous as the Yank in Paris who mistook Admiral Sims for the concierge and demanded that he call a taxi "toot sweet."

But the comic combination has been broken; Boz remains in Gay Paree as correspondent for the Home Sector and Dan we have with us.

Which brings us at last to bedrock.

Dan has discovered the why of his existence. It is to make people laugh. He had a try-out recently with Ernest Truex in "Sticking Around," a Truex comedy, and he will return to the screen for good—he hopes—on November 1 when he gets through doing welfare work among some West Virginia miners, said welfare campaign being waged largely on the theory that keeping people in good humor keeps them out of mischief.

Realart Pictures Corporation Issues List of Many New Contracts Signed by Big Exhibitors

E. H. HULSEY, one of the largest exhibitors in the South, has contracted for Realart pictures. The deal was closed by Herschel Stewart for Mr. Hulsey and Dia Callahan, Dallas manager for Realart. Dallas, Houston and Waco first runs are covered by the agreements. The well known Queen theatres in these cities, as well as the Old Mill, the Hippodrome in Dallas, and others in the three cities, are being added to by new, modern edifices.

Lubliner and Trinz, who control a large chain of theatres in Chicago, also have been signed by Harry W. Willard, Realart manager. This circuit numbers eleven theatres, including the Covent Garden, Michigan, Pershing, Biograph, Knickerbocker, Paramount, Crawford, Oak Park, Vitagraph, Wilson and West End. Sig Faller has secured first showings downtown for his Bijou Dream on State street, opposite the Palmer House.

Two Loew houses in Boston will use Realart pictures as first run. These are the Orpheum and the Globe. Runs will be simultaneous in the two houses. Vic Morris, manager of the Orpheum; Nicholas Schenck, of the New York office of Loew's Enterprises, and Walter Scates, Boston manager for Realart, made the deal.

More Loew Theatres Signed.

Realart Pictures will be shown in Cleveland at three Loew theatres, the Stillman, Alhambra and Euclid. Jack Kuhn directs the Stillman, and James B. Reilly is Realart's Cleveland manager. The F. F. Proctor circuit, with theatres in New York and New Jersey, will run Realart pictures as feature parts of their programs. The New York territory contract with this concern covers the Proctor houses in Troy, Elizabeth, Port Chester and Philadelphia.

Keene and Rogers, who run the Colonial Theatre in Brockton, Mass., are among other New England exhibitors to sign with Realart. When Mary Miles Minter was on location at Dedham, Mass., filming the exteriors of "Anne of Green Gables," she made a personal appearance at the Colonial Theatre, and the signing of a contract followed. In Milwaukee, Realart pictures are booked at the Merrill Theatre, Ellis Bostick manager. Another Wisconsin theatre to secure the company's pictures is the Fuller, in Madison, which is managed by Asher Levy.

Other theatres now under contract include the Alhambra, Ogden, Utah; J. Frankel's Colonial, Indianapolis; Whitehead's Republic, Jacksonville, Fla.; E. T. Crall's Central, Newport News; A. Frankle's Rialto, Des Moines; O. H. Potter's Columbia, Erie, Pa.; Roberts' Arris, Mansfield, Ohio, and Frisina's chain of four theatres in Toby, Taylorville, Pawnee and Kincaid, Illinois.

The list, according to Lewis Kniskern, contract manager for Realart, represents only a few of the contracts coming in. It supplements a list given out last week.

Clark Irvine to Handle Culver City Publicity

CLARK IRVINE, for a number of years well known among motion picture people of the coast, has been appointed head of Goldwyn's publicity staff at the Culver City sudios, following the resignation of Norbert Luck, who has left Goldwyn to engage in other activities. The coast department, as in the past, will be under the supervision of Ralph Block, Goldwyn's director of publicity.

After his release from the navy, Mr. Irvine occupied a desk in the Culver City offices. His familiarity with the business and his cordial personal relations with a host of newspaper men, directors and actors make him the logical successor to Mr. Lusk.

Lena Made Studio Manager for Chartered Productions

ALBERT J. LENA, who has been associated with Emile Chautard almost from the time that that director arrived in this country from France, has been promoted to the position of studio manager for Mr. Chautard. For five years prior to his promotion, Mr. Lena was Mr. Chautard's assistant director and the new post is a reward for creditable service.

The companies with which Mr. Lena has been associated include Famous Players-Lasky, Peerless, World and Universal. His new position has placed him in executive charge of the studios where Emile Chautard is producing independent productions for Mayflower Photoplay Corporation, of which Isaac Wolper is president. These photoplays are known as Emile Chautard Productions and will be released by Realart Pictures Corporation.

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

HIS LATEST AND BEST SERIAL

TO EXHIBITORS

SEE

"SMASHING BARRIERS"

AT YOUR VITAGRAPH EXCHANGE

IT IS FULL OF TENSE DRAMATIC SITUATIONS, THRILLS AND COMEDY

EDITH JOHNSON

Supporting

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

Three Special Productions Are Included in the Schedule of October Paramount-Artcraft Releases

THREE special productions are listed among the Paramount-Artcraft releases for October, eight in number, just announced by Walter E. Greene, vice-president of the Famous Players-Lasky Corporation in charge of distribution. They are the Maurice Tourneur production, "The Life Line," his first under his present contract with Famous Players-Lasky; the Houdini picture, "The Grim Game," and the all-star production, "The Teeth of the Tiger."

The Tourneur production, "The Life Line," is scheduled for release October 5. This is a picturization of the old English melodrama of the sea, "The Romany Rye," by George R. Simms, the screen adaptation beign by Charles E. Wittaker. An all-star cast is featured, among the players being Jack Holt, Lew Cody, Pauline Stark, Senna Owen, Tully Marshall and Wallace Beery.

Robert Warwick in "Mizzoura."

Also released on the 5th is "Mizzoura," with Robert Warwick in the steller role. Based upon the drama of the same name by Augustus Thomas, which chronicles the adventures of Jim Radburn, the sheriff of Pike County, Mo., the scenario was written by Beulah Marie Dix. In support of the star are Robert Cain, Noah Beery, Monte Blue, Eileen Percy and others. The production was directed by Hugh Ford.

"The Lottery Man," with Wallace Reid as the star, will be released October 12. This is an adaptation by Elmer Harris of Rida Johnson Young's stage play of the same name in which Cyril Scott scored a success. James Cruze directed and among those supporting Mr. Reid are Wanda Hawley, Harrison Ford, Sylvia Ashton, Marcia Manon, Clarence Geldart and Winifred Greenwood.

Houdini Special Release October 12.

On the same day is released the Houdini special "The Grim Game," by Arthur B. Reeve and John W. Gray, which scored so heavily in a pre-release engagement at the Broadway Theatre, New York, a few weeks ago. The picture is said to be literally packed with stunts by the famous self-liberator, culminating in an airplane collision thousands of feet in the air, an incident not included in the original scenario but which, thanks to the presence of mind of Director Irvin Willat, who was photographing the airplanes from another machine, was caught in its entirety and interpolated as a thrilling climax to the story. Thomas Jefferson, Ann Forrest and Tully Marshall are also in the cast.

Bryant Washburn in "Why Smith Left Home," George Broadhurst's farce comedy, adapted for the screen by Elmer Harris and directed by Douald Crisp, is released October 19. Elaboration of the story is hardly necessary, for the play has been seen by millions of playgoers. The film version, however, is said to bring out the humorous situations even more strongly than was possible on the stage. Lois Wilson is Washburn's leading woman.

Billie Burke in "Sadie Love."

Another picturization of a popular play is scheduled for the same date. This is Avery Hopwood's "Sadie Love," described as a rollicking farce built around a story of marital entanglements, in which Billie Burke is starred. Clara Beranger wrote the scenario and John S. Robertson directed. James L. Crane is Miss Burke's leading man and Helen Montrose and Jed Prouty have leading comedy roles.

Vivian Martin in "His Official Fiancee," adapted by Edith Kennedy from the novel by Berta Ruck, is scheduled for October 26. Robert G. Vignola directed. This is a comedy in which Miss Martin, playing the part of a stenographer, is persuaded by her employer to pose as his fiancee, for reasons best known to himself. In the end he finds that he has fallen in love with his "official financee." Forrest Stanley is Miss Martin's leading man and Mollie McConnell, Vera Sisson and James Neill are among those prominent in the cast.

An Artcraft Special for the 26th.

Also released on the 26th is the Paramount-Artcraft Special, "The Teeth of the Tiger," with an all-star cast headed by David Powell and including Marguerite Courtot, Templar Saxe, Myrtle Steadman, Charles L. MacDonald, Riley Hatch and Charles Gerard. This is an Arsene Lupin story by Maurice La Blanc and chronicles the return of the French crook in the role of a detective. The elements of mystery and suspense are said to be splendidly maintained. Roy Sommerville wrote the scenario and Chet Withey directed.

"Bullin' the Bullshiviki" Burlesque of Bolshevism

THE Eff & Eff Producing Company, agreeing with Carlisle that "To countenance with seriousness ridiculous propositions engenders danger, better method is, laugh it out of existence," are announcing for release on state rights basis Frank P. Donovan's "Bullin' the Bullshiviki."

As its title implies, it deals with Bolshevism, and while it is unannounced as being tragedy because of the nature of the proposition involved, the production is said to be a new style of picture, a satire presented chiefly as a burlesque.

There is a mixture of situations, such as towns being destroyed, riots, battles and cabaret scenes, as well as conceptions designed to produce laughter, the underlying idea is to cause those viewing the production to feel justified in considering ridiculous the Bolshevist propaganda.

Marguerite Clayton is featured, and she is supported by a large cast, several hundred people being used in some of the scenes. The producers contend that "Bullin' the Bullshiviki" has hit the bulls eye by striking at what appears to be a dangerous situation, and laughing it out of existence.

Begin Work on "Tower of Jewels."

Corinne Griffith and her supporting company will go to Bayshore this week to begin work on "The Tower of Jewels," by Lucien Hubbard, which will be her next Vitagraph feature.

She's Going Into the Movies.
The typical boy and girl romance which supplies romance to "The Lost Battalion," the W. H. Productions feature.

Tender Dinner to Schaefer Retiring World Film Manager

THE sales force of World Pictures connected with the New York exchange of the firm, tendered Norman Moray a beefsteak dinner at Reisenweber's on September 5 as a testimonial of their loyalty on his taking the position of manager of the New York branch.

Ricord Gradwell, president of the company, George Meeker, general sales manager and S. B. Van Horn, advertising manager were present. In addition to Mr. Moray, were George Schaefer, the retiring manager, Robert W. MacGrath, Anthony Philbin, Ben Morgenroth, Mr. Ballard, Mr. Thompson, Mr. Rummel, Robert Wolf, Moe Kurtz, Harry Olshan, Clarence Mott and Mr. Dutcher.

Mr. Moray began with World Pictures as a salesman in Philadelphia three years ago. He achieved big results when sent to Kansas City and as a reward was brought back to New York as assistant manager of the New York exchange which position he held until the recent resignation of George Schaefer when he assumed his present position of manager.

Quick Work by Pathe News

Another accomplishment was registered by the Pathe News on the reception to General Pershing in Washington and the parade of the First Division, the biggest event of its kind in Washington since the return of the Union Army in 1865.

Arrangements were made to have a local edition of this picture printed at the Department of Agriculture, and at the same time, to avoid any possible complications, the Pathe News officials tied up another laboratory for the day. Everything went without slip, however, and the printing was done in the Department of Agriculture Laboratory.

At nine o'clock on the night of the parade, all the leading Washington theatres were showing the Pathe Pershing special.

The Splendid Characterizations in "The Life Line."

A Paramount-Artcraft Produced by Maurice Tourneur.

Brentwood Purchases Two Stories for ZaSu Pitts

L. C. HAYNES, president of Brentwood, has advised the Robertson-Cole Company of his recent purchase of two especially suitable stories for picturization with ZaSu Pitts in the leading role. One is a story by Burke Jenkins, from which a particularly sympathetic scenario has been prepared by Sarah Y. Mason. The other, an original by Claude H. Mitchell, son of the late Edmund Mitchell, is now in the hands of the continuity writer.

Both of these stories are said to admirably sustain the established ideals of the Brentwood. Moreover, Mr. Haynes especially states that each not only carries that distinct suggestion of constructive uplift, which has come to be recognized as a drawing power in all Brentwood pictures, but also provides opportunity for developing unusually rich entertainment value in directorial hands already proven capable of balancing the emotions and contrasting pathos and humor.

It is further stated that Brentwood is negotiating with an author-director of international reputation for the production of a series of special pictures. As soon as the necessary improvements are made to the studio property recently purchased, Brentwood will begin work on these pictures.

British American Gets "The Phantom Honeymoon"

J. SEARLE DAWLEY'S independent production, "The Phantom Honeymoon," with Margaret Marsh in the starring role, has been acquired by Nancivelle W. Grant, president of British American Pictures Finance Corporation, for the United States and Canada, for distribution through the Hallmark Pictures Corporation as a special.

The release of this feature by Hallmark is announced for the month of October, following Charles Miller's production, "The Heart of a Gypsy," starring Florence Billings. Frank G. Hall, president of Hallmark, announces also that Mr. Dawley is now at work on a second picture which will be released by Hallmark.

Adapted from Famous "Romany Rye."

Kay Laurel's First Shear Film Is Tale of Indians

J. M. SHEAR, Shear & Company, producing a series of special features starring Kay Laurel. announces the supporting members of the cast in Miss Laurel's first Shear production. Robert Elliott, E. Fernandez, R. H. Fitzsimmons, Olive West, Tom Burroughs, Miss Saville, James Hill and Fred Dalton are seen in the principal supporting roles. Jack O'Brien is directing.

Miss Laurel's first production is based on a story of the Indians in the Southwest, by one of America's best known playwrights whose name is not announced until the completion of the picture.

Miss Laurel will portray the part of a young Cherokee Indian girl.

"Gay Lord Quex" and Unnamed Farrar Picture Are Two Additions to Goldwyn Fall Releases

WITH the addition of two new productions to follow the first eight in the Goldwyn fall series, several of which are now in circulation, a definite statement concerning the new season's program and the order of issue is forthcoming from the Goldwyn offices. The additions to the subjects scheduled for distribution during the fall months are "The Gay Lord Quex," an adaptation of the Sir Arthur Wing Pinero play starring Tom Moore, and another Geraldine Farrar super-production, as yet unnamed.

The Goldwyn organization is exerting particular efforts to bring the fall series pictures to the attention of all exhibitors, in that they give a fair idea of the quality productions being produced by this company to back up its policy of individual booking, whereby each production must stand on its own merits. "The Girl From Outside," "The World and Its Women" and "Lord and Lady Algy" already have received an emphatic indorsement from exhibitors, the public and the press in a number of cities where they were shown prior to the scheduled release date.

Reports from the coast indicate that the Geraldine Farrar picture, directed by Reginald Barker, is destined to surpass anything in which the prima donna has been seen. Months have been spent in its making and the expenditure for costly sets marks a new record. The story calls for many lavish scenes and they have been secured irrespective of cost.

Farnum and Serrano Have Big Roles in Pathe Feature

FRANKLYN FARNUM, who has appeared as star of many successful pictures, and Vincent Serrano, a well-known leading man, have prominent roles in support of Dolores Cassinelli, in "The Virtuous Model," which Pathe is distributing. "The Virtuous Model" is an Albert Capellani production, which was adapted from Pierre Wolff's famous play, "The Gutter," and directed by Mr. Capellani himself.

Paul Doucet, who is also well-known as a principal support in a number of big features, will be seen as a poet. Others who have important parts in the Cassinelli attraction are Helen Lowell, May Hopkins and Marie Chambers, all being players of ability and prominence.

The Portals of the Bigger Life.
Corinne Griffith at the turning point of her career in her Vitagraph, "The Climbers."

Marshall Neilan to Create Special Part for Young Wesley Barry in "The Eternal Three"

FOLLOWING the announcement some weeks ago from Marshall Neilan that he will use little Wesley Barry, the freckle-faced young artist, in "The Eternal Three," adapted from Randall Parrish's book, "Bob Hampton of Placer," there has been considerable speculation as to what part the boy would play, because there are no child-parts in the story.

Mr. Neilan has disclosed that he would create a special character for little Wesley in "The Eternal Three" for the purpose of enhancing the human appeal of the photoplay. He said that although the book is perfect from a reading standpoint, the picture would require a visualization of various situations of light human appeal to offset the wonderful dramatic theme of the subject.

Brings Out Stirring Scenes.

Mr. Neilan then brought out the promiscuous use of hasty and overdone material bidding for human appeal.

"The rare dramatic action in 'Bob Hampton of Placer,'" he said, "is of such consistent tensity that a touch of light situations here and there will bring out the stirring scenes to even greater advantage. Every story for motion picture production must necessarily contain a wealth of interest-compelling situations and every care must be taken to get the most out of these situations. At the same time, a study of the most popular motion pictures will disclose the fact that the human note played an important part in achieving their success. One of the most talked-about situations in the most popular current photoplay is a little heart-interest scene with a lame boy.

"There has been too much promiscuous placing of close-ups in pictures, of smiling babies and litters of puppies in the hurried effort of bidding for human appeal. In my stories, if there is evident lack of human interest situations, I have the scenario changed to allow for the logical presentation of a theme that will offset the dramatic tensity, and this is evident in the case of 'The Eternal Three.'

"In 'The Eternal Three' we will present Wesley Barry in various scenes that will fit in with the story perfectly, without detracting in any way from the main theme of the plot. The situations in which he will take part will be carefully studied so that they at no times appear to be forced. I think the best answer to what I consider human appeal material in connection with Wesley Barry can be found in any of my recent pictures in which he appears."

Blackton Selects Story for Next Film.

"Respectable by Proxy" is the working title of the original story by Stanley Olmsted, which J. Stuart Blackton, president and director-general of The J. Stuart Blackton Feature Pictures, Inc., has accepted for his next production.

Sylvia Breamer and Robert Gordon will be co-starred, with a cast of popular favorites appearing in their support. "Respectable by Proxy" will be put into production by Commodore Blackton at his Brooklyn plant next week, with William S. Adams at the camera.

Salesmanship Contest Is Behind Cartoon Popularity

EVER since the news was spread of how the Mutt and Jeff Animated Cartoons created a positive riot of hilarity in the Rivoli and other metropolitan theatres, managers in Ohio, Illinois and other Middle Western states have been flooded with business on Mutt and Jeff from sources never before interested.

New business and big business are reported from exhibitors in all classes of theatres. Besides the theatres that are playing all first run Fox productions, 150 theatres in Ohio alone are showing the Mutt and Jeff Animated Cartoons to crowded houses. Every one of these theatres is enthusiastic in approval of the entertainment value of the cartoons by Captain Bud Fisher, and all unite in acclaiming the positive novelties contained in the latest releases.

With this rapid expansion of business as an incentive, the Fox laboratories are constantly developing some new twist or stunt for the cartoon series. Behind the ever-increasing popularity of Mutt and Jeff is a finely organized campaign. Every salesman under the William Fox banner is striving to win a handsome prize which has been hung up for the man who will turn in the greatest nummer of Mutt and Jeff contracts, proportionate to territory, up to a certain date. This prize is a beautiful sterling silver loving cup presented by Captain Fisher.

The business turned in by this method has already come close to the output of the laboratories, and the sales force now is working on rush future releases, as "In the Movies," "Why Mutt Left the Village," "Seeing America First" and "The Pawnbrokers."

"Broncho Billy's" Early Venture Echoed in Court

THE venture of "Bronco Billy" Anderson in moving picture production at Niles, Cal., under the name of the Essanay Film Manufacturing Company a few years ago became the subject of a legal contest in a damage suit filed recently at Oakland, Cal., the amount involved being $65,200. The suit was filed in the name of F. V. Jones and Edward A. Elsworth against Catherine Boyson and F. S. Reed.

Legal proceedings were started originally by Jones and Elsworth to collect $1,000 on a promissory note given by Catherine Boyson and F. S. Reed in the purchase for $12,000 of the Niles plant. According to the complaint the purchasers paid $2,000 in cash, gave notes for $9,000 with a mortgage on the property and a promissory note of $1,000. It is alleged that the note was never paid.

In answer, the purchasers claimed that the plaintiffs removed, after the purchase, furnishings and equipment valued at $10,000. In a cross complaint it was further alleged that the removal of this equipment prevented them from making a lease at $350 a week to the Haworth Pictures Corporation.

It is asked that the Essanay Company be made a party to the suit and the claim is set up that this being an Illinois corporation, its action in giving deed to the property was illegal. In the heydey of its existence the Essanay plant at Niles had among its actors Charles Chaplin and many others who have since become screen favorites.

Projection Department

Conducted by F. H. RICHARDSON

A Truly Remarkable Thing

THE Editor has just finished reading the report of International President Charles C. Shay to the Ottawa convention and was asounded at one section thereof. For many years the editor was actively connected with the labor movement, and has been continuously a member of organized labor ever since 1883. His own individual progress in life was retarded for years by his activity in the labor movement. Those were the days when to be active in the labor movement was to be called anything from an anarchist to a damned agitator and disturber.

In all those years of personal sacrifice he never once experienced the pleasure of a public expression of appreciation from organized labor.

He had totally ceased to expect any such thing, and, in these later years, being in position to give wide publicity to facts, has taken for himself such credit as seemed right and fair.

Came as a Surprise.

It was, therefore, with surprise akin to amazement we read a certain clause of President Shay's report. After speaking of the famous "Work or Fight" order, and saying that the occupations of the entire I. A. membership had been tacitly included in the non-essential class, and that if the ruling were allowed to go unchallenged practically all the M. P. M. O. locals, and a large number of the stage employes locals would have been wiped out of existence; also that already many local draft boards had already notified the I. A. members that their occupations were non-essential, and had instructed the men to find other work or enter the military service, President Shay says:

Expresses Appreciation.

It is my desire to publicly express my appreciation of the services rendered by Brother F. H. Richardson, of Local 306, who gave our Alliance most valuable aid in this connection.

Without compensation he unselfishly devoted his time and energy, going from New York to Washington for the special purpose of presenting to the Provost-Marshall General's department a description of the technical aspect of motion picture machine operating, in order to prove that this is a skilled occupation and a class of work not easily replaced.

It is my sincere belief that Brother Richardson's thorough exposition of the qualifications necessary to a motion picture machine operator was largely instrumental in bringing about the satisfactory conclusion which was finally reached in this question.

The foregoing appears on page 19 of the published proceedings of the twenty-fourth convention of the International Alliance. Further comment is unnecessary, except to say that it is evidence that our labor leaders are becoming more broad gauged. We do not see, however, why our membership in 306 was named. We surely are better known by other descriptions and we are not at all proud of that membership.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with Plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture.

Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today!!! Moving Picture World, 516 Fifth avenue, N. Y. City; Schiller Bldg., Chicago, Ill.; Wright & Challender Bldg., Los Angeles, Cal.

Heart Breaking Experiments

From Missouri comes the following:

Inclosed find money for both question booklets. As soon as I get through with some heart-breaking experiments will write you. Just received the lens chart and have the handbook, so you see I'm trying 'em all. Please omit my name and name of city if this escapes the waste basket.

How About Us?

My brother, if the experiments are "heart breaking," what do you think Griffith and I went through, without a solitary thing except our own rather nebulous ideas to guide us? And now I'm going to roast you just a wee bit. No doubt you want your name and name of city withheld because you fear your fellow projectionists will sneer at you for being progressive!

Forget it! Men who sneer at others for doing that which they are too infernally lazy and non-progressive to do themselves are not worthy of any consideration at all.

Never Mind Non-Progressives.

Personally I would prefer NOT to have their good opinion. And while I well know that your city contains many non-progressives, still there are many good men, and they would not sneer, but admire you for doing that which they have not the courage to do themselves. Never mind the non-progressive. Just stand up on your two hind legs and tellum to go plumb to his Satanic Majesty's dominions, as I do. Glad to hear from you again, even though you still refuse to have name or address published, but hope you'll take my advice.

From Boston

P. J. Young, Boston, Massachusetts, writes:

I have failed to observe the small hub—less than five inch diameter—being very heavily attacked. The small hub (one and one-half inch) certainly is a film damager and destroyer. For evidence of this fact we have but to examine the first and last fifty feet of any reel of film which has been in use for a while.

Every film receives the extra strain caused by the small-diameter hub four times each screening—in upper magazine, in takeup and at both ends of rewinder. The Society of Motion Picture Engineers has recommended the five-inch hub for reels, I believe, but it seems not to have received proper consideration from the trade in general.

Surely the projectionist who does not approve of a rigid examination for license has small regard for his profession, as well as very little regard for the eyesight of theatre patrons, and for the other interests involved.

Three-Machine Installations.

May I ask why the eastern exhibitor seems to be so far behind with the three-machine installation? Is it not indorsed by your department? Attached please find three dollars for a subscription to the Moving Picture World.

He Is Correct.

Brother Young is correct as regards the small-diamcter reel. This department has not pushed that particular matter as strenuously as it might, because we have for years been working for a take-up tension that would equalize the strain throughout the run, regardless of hub diameter; also for a slow-acting rewinder which would minimize the damage there. But the large diameter hub is better in any event.

Incidentally we now have the absolutely even takeup tension provided in the Boylan Even Tension reel, which was recently advertised and is now on the market. This department would appreciate reports from those who have tried them. Evidently friend Young has the Untermyer (Von Schalk) article in

mind in his remarks regarding license examination. We agree with him.

Three-Machine Installation.

As to the three-machine installation, yes it has the indorsement of this department, though we have never pushed the matter. Its slowness of adoption is due to increased size of projection room required, and in additional cost. It is difficult enough, Heaven knows to get even two up-to-date projectors, and supply repair parts enough to keep them in half way decent shape. The business is still CURSED with the type of theatre mis-manager who sees two things, and two things ONLY, viz., the money he takes in and the money he pays out. The less he pays out the better. He wants a big intake, but makes such a thing impossible by squeezing the outgo to the point where good screen results are impossible. He then wonders why he cannot fill his house, except by cutting down admission prices below those of his competitor.

A Picture Is a Picture.

"There's a picture on the screen," he raves, "and it's a Paracraft First Fox feature. What more do they want. Gott in Heaven, I givum th' best they is!" That the picture jumps because of worn sprockets; that it is poorly illuminated because of too little current, or too much wasted light; that it flickers because of lack of knowledge on the part of his cheap "operator," is as nothing to him.

Insofar as projection is concerned he is a cute little bird that can make one only sound, "Cheep, cheep, cheep." Ask him to put in three projectors and he'd go mad and bite himself.

Suggestion for Electrician

William H. Muller, Flushing, Long Island, offers the following as a guide for electrical installation in a two-machine projection room:

Two wall switches of the "enclosed" type, one for each machine.

Two condulets, twelve inches above the floor, three feet from front wall and three inches from left side of machine opening (presumably meaning the lens port.—Ed.).

Two No. 6 leads out of condulets, one wire four feet, and one four and a half feet from floor, with soldered lugs.

Two outlets for double sockets on front wall, three feet above floor and six inches to left of left side of machine opening (presumably meaning lens ports.—Ed.).

Three drop lights, one over each machine, two feet six inches from front wall and three inches to left side of right side of machine opening; one two and one-half feet from front wall, and one one foot from right hand wall.

One house-light switch, five feet from floor and six inches to right of observation part of right hand projector.

All locations to be marked on plans for electrician.

Faults in the Plan.

There are serious faults in your plan, Brother Muller. For instance, you specify a certain distance from right or left hand side of an opening, but as such openings vary in size, this would not work at all accurately.

You should have said "from center of opening." Then, also, there are other things which would not always be right, but I will leave the matter to our readers. No doubt they will handle you gently, but firmly. Anyhow we thank you for suggesting the need for such a plan.

On a separate sheet friend Muller says: "Double sockets are to provide current for one-machine motor and trouble finder light, and current for other machine motor and electric fan. Drop light at right of room is for slide writing or other work performed at bench.

Says Editor Is in Error

John Griffith arises to remark:

With reference to "Some Stunt," August 30 issue, such a thing is not so impossible as seems at first glance. It only requires two plane mirrors and a special mirror to be constructed like a 90 degree wedge, its thin edge vertical at the aerial image of the condenser.

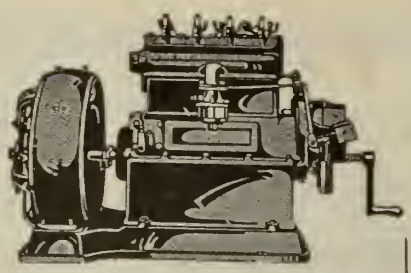
This will split the beam into two halves and project them at right angles to the original direction. The two plane mirrors must be so placed that they will direct the two sections of the beam to the screen. If the various mirrors be of good quality there will be no loss of definition, and both pictures will be evenly illuminated, as each half of the condenser image is capable of projecting a perfect picture.

Pulled a Bone.

After some deliberation we have decided that the Editor has pulled a bone. This would not be a source for much worry, except for the fact that in so doing we have probably put brother Howard, of Baltimore, in wrong.

At first we doubted Griffith's statement, but come to consider the matter, it is a fact that a full size picture will be projected to the screen with half the condenser image obstructed.

Our mistake was caused by the fact



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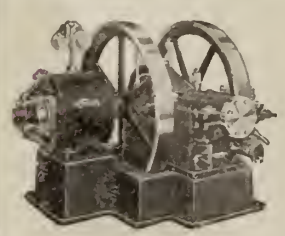

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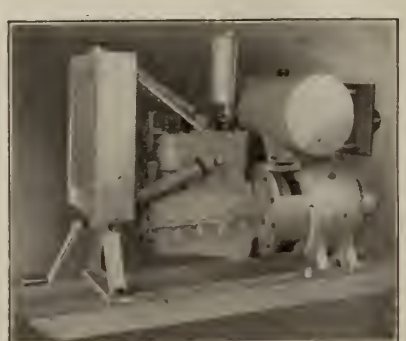

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B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

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that as we remembered it the screen darkened on one side when half the condenser image was cut through by the shutter blade, but memory played us a trick, and we can only apologize to brother Howard.

Sorry, old man, but let he who never made an error cast the first stone. However, we still think the thing would not work out in practice very well because of the fact that in halving the picture the illumination would be halved as well, hence each picture would be tolerably dim.

Binding the Departments

Forest H. White, Placerville, California, offers the following:

Although not engaged in the moving picture business in any way, I am an interested reader of your Department, and take the liberty of offering a suggestion for the benefit of Mr. Fisher August 2nd issue. Being a printer by trade, I think I can help him and others who may be inspired to the preservation of the truly valuable information in the Department. Examination of the binding of the World discloses the fact that it is held together by two small staples. Bend up their points and the book may be taken apart without difficulty or damage, and the Department extracted and laid away for binding.

Reassembling Remainder.

If desired, the remainder of the book may be reassembled and the cover pasted on again.

Two or three years of the Department could be bound in one volume, forming a convenient and permanent work of reference neater than a scrapbook, and containing ALL of the articles instead of scattering selections.

Also, this system will apply to old copies, enabling Mr. Fisher to reduce his five years' accumulation to convenient form and mitigate the managerial wrath at one and the same time.

Suggestion Is Practical.

An entirely practical suggestion. The removed pages could be assembled on paper binders or staples until a suitable number are had, when they could be permanently bound at comparatively small cost.

By the way, will friend White advise me as to what has become of my old friend, Joe Trevelle and his charming wife. They ran the theatre in Placerville the last I knew, but two or three letters that I have written have elicited no response. I would appreciate the favor very highly.

Amusing

Walter Charles Mitchel, Jersey City, New Jersey, sends a clipping, remarking:

As a descriptionist the writer of that article is a wonder! "Fumes which result from heating the film"—good night!

The clipping is from page 409, September, 1919, issue of Popular Mechanics. It is descriptive of the construction of a Los Angeles theatre. Speaking of the

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projection room it says, in part: ". . . Steel and asbestos doors protect the audience from fires or explosions in this room. . . . The room is ventilated by a flue, which also serves to carry away the fumes which result from heating the film in the projection machine."

Let us thank God for those doors anyhow. Should the thousand pounds of TNT habitually kept in all well regulated projection rooms explode, they would save the audience from harm. It is perfectly wonderful what a monumental ass a writer can make of himself when he bravely tackles something concerning which he knows absolutely nothing, but we would hardly expect Popular Mechanics to print such drivel.

A Prize Offered

For the first correct answer to following the publisher will give one autographed copy of the Handbook or a year's subscription to the Moving Picture World, at your option. Time of mailing letter at your post office will decide who is first, and post mark will decide time of mailing. I will let John Griffith decide who is correct. Names of all those answering correctly will be published. Get busy.

The Question.

Given a five-to-one intermittent movement and a light beam one and one-quarter (1.25) inches in diameter, what would be the minimum necessary width of main, or cutting blade of shutter, in degrees, with the understanding that no light must reach the screen while film is in motion. No allowance to be made for lost motion.

New Motor Rewind

S. S. Holt, Superior, Wisconsin, sends a circular illustrating and describing his motor driven rewinder.

The device handles either single or double reels, has variable speed, stops motor when rewinding is done, and is claimed to be noiseless in operation; also its inventor claims for it an even tension throughout the process of rewinding.

So far as the editor is able to tell from a picture the variation in speed is secured by means similar to the Power's motor drive.

While the editor cannot make any recommendation without first examining the actual apparatus, still if the claims of its inventor are backed up by the machine itself, it is worthy of consideration by projectionists.

The only criticism that we have to offer is the variable speed. We do not blame the inventor for making it possible for Mr. Speed-Em-Up to use his rewinder, but we do prefer that it be made impossible for a thousand feet of film to be rewound on a single reel in less than six minutes, and preferable much slower than that. The inventor guarantees the machine to give satisfaction.

Rather Nervy.

Brother Holt also says:

Attached find circular received by me recently. You will notice they don't say a word about paying the projectionist for the hours he would have to put in inspecting their films. Strikes me as a pretty nervy thing to do.

Right you are. The only saving feature is that the notice is better than nothing at all. It reads as follows:

PLEASE NOTICE!

Owing to a shortage of help in our Inspection Department, THESE FILMS are probably not thoroughly inspected. Please have your operator carefully inspect each reel before screening. This will not only help you but will be a big help to us, and will be greatly appreciated. Thanks for co-operation.

Famous Players-Lasky Corporation
Minneapolis, Minnesota.

Might we respectfully suggest to the author of this Work-for-Us-for-Nothing document that he at least ascertain the correct title of the man he asks to do his labor for him free of cost.

He can learn from the Society of Motion Picture Engineers that "operator" is a bit out of date. It is also noted that the company does not even thank the projectionist.

It saves that for the manager, who doesn't have to do the work. Might I respectfully suggest that instead of "thanks for your co-operation," the company substitute the following: Realizing that the projectionist is not paid for acting as exchange film inspector, but to interpret our productions on the screen, we will pay him at the regular rate per hour he receives as projectionist for inspecting our films."

Merely a Suggestion.

Merely a suggestion, gentlemen. Merely a suggestion, but founded on COMMON HONESTY, ordinary decency and fair dealing. You would feel terribly injured if the projectionist, whom you do not even thank for doing your work, were to retaliate by poor screen rendition of your productions.

You need have no fear of that, however, for the projectionist is too much of a gentleman to injure his employer and the audiences, who depend on him for the receipt of their money's worth, in order to play even with you.

This department has advocated the placing in film shipments a slip of this sort, where it is for any reason impractical to properly inspect films, as may OCCASIONALLY happen, but we did NOT advocate asking the projectionist to do the work for nothing—not even thanks.

Book Wanted

Earl Gordon, S. Akron, Ohio, says:

Could you recommend a book explaining how volcanoes, rain, snow, clouds and other similar effects are produced on the stage?

The editor knows of no such book. He himself only knows in a general way how these things, or most of them, are done. Aside from the snow effect he has never bothered to examine the apparatus by which such effects are produced. Can any of the department readers advise friend Gordon? His address is 104 Bittman street, S. Akron, Ohio.

Has Worn Out One Handbook

From my own native state, Iowa, comes a letter ordering the question booklets and lens charts, the writer remarking:

Have worn out one-third edition and am starting on another. Some day will write the department, giving my views as to why operators go nuts instead of becoming projectionists. Don't use my name or address if you publish.

You should be proud of the fact that you are a student of your profession. Why the hide-it-under-a-bushel stunt? Glad to have your ideas as to operators, nuts and projectionists. It will doubtless be interesting, and may be instructive—who knows.

The newsstand price of Moving Picture Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

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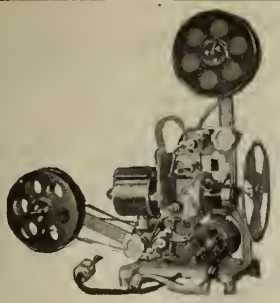

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The Excelsior Photo Lamp.

The above illustrations show front of lamp, the complete outfit on wheeled standard and back of lamp with carbon feeding mechanism.

PAUL PHILIPP HAS MODEL STUDIO LIGHT

It Does Not Smoke, Cuss or Flicker But Keeps Right on Shining Without Coaxing or Scolding

THE other day I ran into the Adolf Philipp Studios at 11 East Fourteenth street to talk to Paul Philipp. Paul was out in the studio, and while waiting for him to be at leisure I sat noticing things in general until something in particular caught my attention.

This something was the presence of a noticeably good light also the absence of any sputtering flicker from the illuminating apparatus. It was a most nastily wet and gloomy day outside, but inside the studio the effect was one of bright summer sunlight that gave true color values, and the longer I waited for what I fancied would be the inevitable "sputter" the longer the "sputter" refused to materialize. In fact, it never occurred.

It's Some Light.

"That's some light that you are using," was my remark when Paul Philipp finally found an opportunity to be sociable.

"Want to see why?" he invited. I did.

He thereupon turned me loose upon what proved to be a special pet of his that, after proving out in the concern's own service he is putting upon the market for moving picture and still studio work.

For my particular benefit the light was put through a series of trying stunts. Right side up, bottom side up, aimed at ceiling, floor or any old place, it didn't make a particle of difference to the lamp. It kept right on shining and the carbon kept right on feeding without a cuss or squeak.

It Does Not Smoke.

And it didn't get hot or smoke either. It refused to get hot because a small but effective electric fan kept pumping cool air into the lamp case, and it couldn't smoke because the combustion was perfect.

What kept those carbons in such perfect trim was what got me going until I examined the feed mechanism. Then I tumbled.

The same motor that actuated the electric ventilating fan revolved, at constant speed, two flat metal discs a couple of inches apart. Between these floated a friction wheel for each carbon feed. Normally the friction wheels were free from contact with the discs, but as the carbon points burned away and more current was required to form the arc, this increased current, flowing through a coil magnetized a soft iron core which drew the friction wheel into contact with one of the discs. The friction wheel revolved, operated the feed mechanism and the carbons were brought closer together.

When the carbons had approached the proper distance apart, the arc took less current, the power of the magnet weakened and the connection between friction wheels and discs ceased and with it the feed of carbons ceased also.

The feed was so accurately adjusted that the carbons were always at proper distance apart, which was what prevented noise and flicker. Furthermore, the carbons are used right up to the last inch and the holders are attached with winged nuts set in slots which permit of the instant removal of both carbons and holders should the installation of a new set be desired.

The Excelsior Photo Lamp—that's the name of the apparatus—will produce a hard or soft light at will and is built to consume twenty-five, forty, sixty-five or one hundred amperes as the user may designate. It works on voltages of one hundred or one hundred and twenty-five.

A God-Send for the Director.

In a moving picture studio it should prove a god-send to the director who has troubles enough of his own without having his attention distracted by a tempermental lighting system, while its shadowless possibilities are bound to make a hit. KEYSER.

SALESMAN AND DEVICE ARE POPULAR

Al. Friedlander Ties Up With Lightning Coin Changer and Both Are Making One Large Record

AL FRIEDLANDER, whose former activities as salesman for Unity, Pathe, International and other concerns made him many friends in Illinois, Indiana, Arkansas, Oklahoma, Missouri and northern Mexico, has just closed with Fiber and Shea, Marcus Loew and other prominent exhibitors for the installation of Lightning Coin Changers in their respective houses.

The erstwhile film man has leased an apartment on Riverside Drive, New York, for the winter, and anticipates the pleasure of entertaining those of his exhibitor friends who may blow into town for business or pleasure.

The Lightning Wins Popularity.

The Lightning Coin Changer, although introduced but a short while ago in the picture field, has met with such instantaneous success that its manufacturers have been obliged to open larger manufacturing quarters in order to meet demands.

The Lightning was a long felt want and it filled the bill.

After giving the device a most severe test in every way possible, the Lightning has been adopted by the following representative houses: Marcus Loew Circuit, Martin Beck Circuit, Balaban & Katz, Fiber & Shea, David V. Picker and Lubliner & Trintz. These houses found the Lightning to be absolutely correct and that it eliminated the long standing line, and was also a great source of satisfaction to their patrons.

The Operation Is Simple.

The operation of the Lightning is very simple, the cashier merely presses a button for the desired change and this change is automatically delivered direct to the patron by means of a gravity slide chute into a specially designed scoop shaped cup.

Regardless of the fact whether the patron may have gloves on or not, he or she can remove the coins from this cup with one graps of the hand. This is a great time saver, as in the old method of change making, the change is handed out on a slab and the patron must pick up each coin individually.

By actual performances it has been proven that through the use of the Lightning Coin Changer, a cashier can

handle seventeen hundred patrons per hour.

The manufacturers of the Lightning Coin Changer are placing these machines on free trial with anyone who, at the present time, is dissatisfied with obsolete methods of change making and who wishes to improve the system.

For the convenience of the trade, the Lightning Coin Changer Company has opened a New York office at 112 West Forty-second street.

Frederick Indorses Our Opinion.

The Baltimore branch office of Pathe Film, has been removed from 210 North Calvert street, to the Palmore & Homand Building, 420-22 City Hall Plaza. Louis J. Frederick is the manager.

It will be remembered that we featured this exchange building in our issue of September 27 as an illustration of a model in its field.

NEW WIZARD HAS ATTRACTIVE FEATURES

Baltimore House Boasts Indirect Lighting, Custom Made Seats and $10,000 Moller Organ

AFTER two months of hard work, the New Wizard Theatre, 30 West Lexington street, was opened September 15 on the site formerly occupied by the old Wizard Theatre. The old structure was almost completely razed and the new structure was erected from the plans drawn up by architect Oliver B. Wight.

The exterior is of old Colonial design, while the interior is of the Italian Pompeiian period, with a color scheme of tan and blue.

Indirect Lighting System Employed.

The indirect lighting system has been employed and the thousand vari-colored bulbs are all controlled from a central switchboard located in the projection room. In the center of the ceiling there is located a beautiful figured dome.

Roomy and deeply upholstered chairs with tan backs and soft blue leather cushion seats, were built to order.

Has $10,000 Moller Organ.

The music is furnished by a large Moller organ, which was built to order especially for this playhouse, and cost $10,000 and a concert orchestra of soloists which is under the direction of Prof. Herman Federoff.

It will be the policy of the Parkway Theatre Company, under whose management the New Wizard will be operated, to present productions for long

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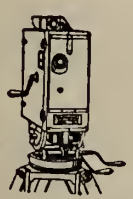

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runs. Harry W. Webb is president of the Parkway Theatre Company, and Bernard Depkin, Jr., is the supervising manager.

Extracting the Jump from the Green and Festive Film

"SEE her jump," said the small boy in the front row. "I'll bet the fellow up in the booth gets his when the show is out."

"Rotten projection," said the fan seven rows back, "that operator should be navigating a stone boat."

"What's the matter, Bill," the manager inquired, "did the machine go back on you?"

"Nix," said Projectionist Bill, "it was that blamed green film. It got the aperture plate and the tension springs all glued up with emulsion and raised merry sheol generally up here as well as on the screen."

"Well, I guess that we'll have to stand for that sort of thing once in a while," admitted the manager sadly.

"Not on your life," came back Bill, who was what our friend Richardson would classify as a live wire.

"There's a concern out in St. Louis, the Werner Film Protector Manufacturing Company, who have a place in the Rialto Theatre Building. They've got a mixture—Werner's New Life Compound they call it—that you can wax the margin of new films with and it puts the kibosh on any athletic tendencies that they may have.

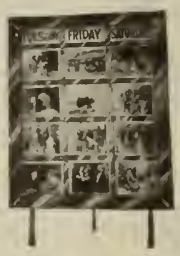
"Jim, down at the Star, uses it—puts it on with a little machine and saves a lot of trouble. Been intending to ask you to get the layout. It doesn't cost much and is handy to have around when we need it."

"All right. Go to it," said the manager, "and get it with a sudden quickness before we both lose our reputations and our jobs."

Regent Theatre, Lima, Opens.

The Regent Theatre, Lima, Ohio, owned by the Shawnee Amusement Company, W. S. Butterfield, president, opened September 11. The house cost in excess of $100,000 and has a seating capacity of 1,000 on one floor.

"NEWMAN" Brass Frames and Rails



Mr. Exhibitor:

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalog. It is yours for the asking.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

ESTABLISHED 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear estabslished price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

We Specialize on High Grade Motion Picture House and Theatre

DECORATIONS

May we not submit our designs without obligations to you? Write us.

William G. Andrews Decorative Co.
1426 S. Wabash Avenue, Chicago

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

For Color Effects Use Reco Hoods

Colors Are Beautiful, Brilliant and Permanent

Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY

For 5 or 10 W. and 25 or 40 W. Lamps

Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

Film Exchange Building Planned for Cleveland

PLANS for the erection of a ten-story film exchange building in Cleveland are about completed and the construction work will be started in December. This building, which will be occupied by most of the film exchanges and supply houses in the city, will be located in the downtown section near Prospect avenue. The exact location has not yet been divulged.

Definite arrangements to go ahead on the proposition, which has been considered for three months, were made at a meeting, September 20, between the promoters, real estate and financial men, and the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce.

The building is expected to be completed and ready for occupancy by the middle of next summer. Many of the leases of Cleveland film exchanges on their present quarters do not run out by that time, but the exchanges will no doubt take advantage of the new building, and sub-lease their present quarters.

The new building will, of course, be of fireproof construction, and a feature of it will be the erection of a fireproof shaft, separate from the main building and of equal height, for the storage of films. In case of a fire in this section, it will hardly communicate to the main building, and with the extra large ventilating apparatus provided for in the plans, the danger of explosion in case of fire will be minimized.

Work Progressing on New Flint House.

Work on the new Regent Theatre, Flint, Mich., the latest addition to the W. S. Butterfield chain of picture and vaudeville theatres is progressing rapidly and it is anticipated that the house will open some time in January. The Flint Regent will seat 1,500 on one floor and will be devoted exclusively to photoplays. John Eberson, Chicago, who constructed the Regent at Lima, Ohio, and the Regent, Kalamazoo, Mich., has charge of the Flint construction.

Carl Boller & Brother

Theatre Architects

RIDGE BUILDING, KANSAS CITY, MO.

Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

AMERICAN Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

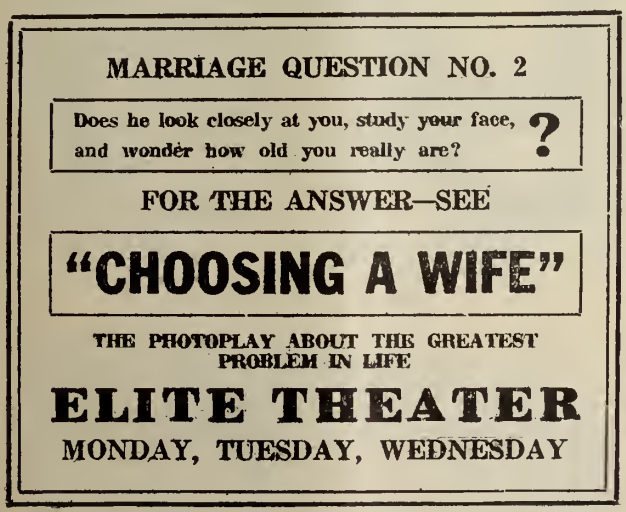
Be Sure and Read Page 41

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Interest in the Picture Is What Sells Rather Than Press Puffery

TONY SUDEKUM, of the Elite, Nashville, has found the secret of advertising. It is not really a secret, for it has been told over and over again, but every little while some one gets wise and starts to make money, and his experience may help others. It's hot down South in the summer, and business was a bit slow. He had gone about as far as he could in praising his subjects and the public no longer responded. Then he took a tumble to himself and started to sell interest. He did not say that "Choosing a Wife" was the greatest ever, or that it has held all of the crowned heads of Europe (such as are left) gaping with surprise. He started out on the interest angle with a series of questions, of which this sample was one. They were all numbered to convey the impression that people would want


MARRIAGE QUESTION NO. 2
Does he look closely at you, study your face, and wonder how old you really are? ?
FOR THE ANSWER—SEE
"CHOOSING A WIFE"
THE PHOTOPLAY ABOUT THE GREATEST PROBLEM IN LIFE
ELITE THEATER
MONDAY, TUESDAY, WEDNESDAY

One of a Series of Displays from the Elite, Nashville.

to get them all, and each asked a pertinent question hinging on the title. "Does modesty in women pay, and should women use rouge and powder?" was another question, and before his playing date he had everyone excited. The result was that he played to big business for three days and is angling for a return. He ran up as high as four twelves, but in no piece of copy did he offer a word of praise. He had something he could talk about, something interesting —and he sold the interest. There are just three degrees of adjectives, good, better and best. When you come to the last you are at the jumping-off place. There is always a new angle of interest to a play if you will take the trouble to find it, but some plays are more interesting than others, and it pays to find the right ones.

—P. T. A.—

Picture Theatres Help Business Enterprises

A correspondent not interested in pictures other than as a spectator comments in a recent personal letter on the influence of a picture house in his town. The business section is rather small and has centered around the city hall park. Lately a new theatre was opened, within the business district, but at the extreme end. In a short time the nearby druggist and confectioner reported a marked increase in their soda sales, the candy store taking on a special soda clerk for the evening swing. The lunch room across the street has also put on an additional waiter and the fruit store reports a gain in business of nearly a hundred dollars a week, and they all gave these reports in casual statements and not in reply to direct statements.

—P. T. A.—

Elaborate Cut-Out Lobby Used by Live Denver House

Cut-outs and posters in elaborate arrangement were employed by the Rivoli Theatre, Denver, to promote business for Mabel Normand in Upstairs. The main attraction was a special cut-out, placed in the centre of the lobby at the street edge, showing the chief characters in the Goldwyn feature going upstairs after Mabel Normand. A card under each character told who the personage was. Above the three sheets on either side were also cut outs showing the star playing billiards with cherries, while above this was a banner clearly lettered, which was the keynote

The Rialto, Denver, Uses Elaborate Cut-outs for Lobby Work.

of the whole display. The method of hanging the banner will interest those who tack these displays. Ropes running through pulleys catch the centre and each upper end, while others stay the lower ends. It can all be worked from the floor without the use of a step ladder and is so simple that anyone can put up the pulleys and run the ropes. Clearly the Rivoli believes that it pays to advertise. They use all the aids instead of regarding a couple of three sheets as being sufficient.

—P. T. A.—

Musical Comedy Appeals to Negro Clientele

The Criterion, St. Louis, which appears to be a negro theatre, since it makes its big splurge in a local negro

CRITERION THEATRE 2644 FRANKLIN AV.
PRESENTS ONLY THE BIGGEST AND BEST FILM PRODUCTIONS
SATURDAY
"Filmusical Comedy" Oh Boy"
"OH BOY"
Girls and Ginger! That's The Keynote of this Merry, Merry, Merry, Farcical Filmusical Comedy. In Six Acts.
This Saturday, August 30
Continuous 1 to 11 P. M.
30th
Don't Fail To See The Hero of "THE IRON CLAW," Crighton Hale, This Saturday
30th

A Cross Page Sixes with Two Eight Point Banks.

paper, takes a cross page sixes for "Oh Boy," with a rather unusual make-up. The use of two press notices in eight

point in the display works well, since the central portion serves as a display advertisement and the reading notices are right at hand. Hale, in this advertisement, is linked up with his appearances in a late Pathe serial, as well.

P. T. A.

Makes a Study of Advertising That He May Improve His Own Displays

Stanley Chambers, of the Palace, Wichita, sends in some more of his work to show that he does not always use one style. Turn back a couple of weeks and you will find some exceedingly pretty open displays. Here are two on a different order. Here the cuts might have come from the

A Contrast in Displays from the Palace, Witchita.

press book, very probably that for "The Valley of the Giants" did. But notice how the mortise in the tree trunk gets the real message over and almost makes a virtue of the heavy black mass. In contrast, Mr. Chambers sends in a two eights for "Bill Henry." It is mostly white space and the selling talk reads:

You know how you stick around home just waiting for the right kind of a picture to make its appearance in town. This is it. Put the cat out and come down. Tonight's the last chance. Gone tomorrow for good.

This copy will work for any of those ensemble stories in which the play is made superior to the star. Try it for one of these, setting it in eight or ten point about two thirds of the way across the space, with the title following and as little else in the display as you can manage. It will sell where a star won't. That "put the cat out" is one of Ralph Ruffner's phrases, for Mr. Chambers is good because he is willing to learn, and he writes, "I depend very largely for my ideas on what I pick up in the trade papers, and if my advertising shows improvement, it is because I have devoted myself to watching the 'other fellow' more and more." And no one who does not watch the other man is not worth his salt. The man who knows it all knows very little, but the man who is willing to learn continally adds to his store of knowledge.

P. T. A.

Circus Phrases May Defeat End Intended

Circus phrases are good for the circus because the circus comes but once a year and the agent doesn't care if he kills all the shows which may follow. He must get the money quick, get out and go on to the next town. He has not the time to hang around and build up a reputation, other than such reputation as comes from the recurring reasons. He must sweep you off your feet and do it at once or not at all. The theatre stays on in town week after week, and the use of superlatives soon brings the regular reader to the point of safety. Here are some phrases taken from a single display:

Extraordinary presentation of America's greatest and most eminent character actor.

The new season's big outstanding super-production of a thousand thrills.

The thrilling and overwhelming startling story of the most adroit and daring crook of all time.

Christie's Whirlwind Carnival of Fun. A Spicy and Startling Comedy of Furiously Funny Surprises.

It was a good drama and a good comedy, but no picture can be boomed like that without hurting what comes after. The copy writer will find that in a few weeks "The most gigantic and stupendous production of all time" will mean no more to his readers than will "A stirring drama" to those accustomed to the circus style, and when a really big production does come he finds it impossible to make it sound any stronger than the average five-reel feature. It does not pay to slop over. Use restrained advertising and you can hold your business up longer.

P. T. A.

Doric Theatre, Kansas City, Issues New Twenty-Page Program Weekly

Adolph M. Eisner, of the Doris, Kansas City, sends in the first issue of his weekly house program and says that he is going to try and improve each issue. It is a sixteen page white form with a heavier cover printed in color, six by eight inches. He makes an excellent start, with a question department, a house talk and plenty of reading matter, which shows a good editorial faculty. The front page is done in purple on white, with a cut of the house, which derives its

The Doric Program.

name from the style of architecture employed. The back page is in three colors, a tan and a red being added. Where the second printing is necessary, we think it would pay the house to have the front plate chnged to take two or three colors, using but one color where the back page advertisement runs in but one and using two or three color plates where the advertising makes this possible. It would cost no more than the cost of the plates since the extra charge is carried by the advertiser. It would not be worth while to print in two colors merely for the front, but when advertising requires additional printings the house should get in on the work. If Mr. Eisner is careful to keep sufficient space for the house and for general text the program will work hard, but there is always a temptation to take just one more outside advertisement until the program proper is crowded out and no longer serves its purpose.

P. T. A.

Book Store Enterprise May Help Boom Plays

So many pictures are now derived from novels that it should pay from two angles to handle these novels as a part of the house activities if the local booksellers refuse proper cooperation. It is better not to trespass on another field and to throw this business to the man who sells books, where it is possible to get him to work in with you, but where he will not see that it helps him to help you, start your own book counter. Handle only the popular motion picture magazines and the novels from which your immediate productions have been made. You can probably arrange with a jobber or some large city bookstore to get the volumes on consignment, which will keep you clear of risk or you can merely advertise on your screen that you will take orders for any novel dramatized upon your screen. Where you display the actual books you can get considerable advertising out of this display alone. Arrange to keep the books from being handled or you will not be able to return unsold copies.

P. T. A.

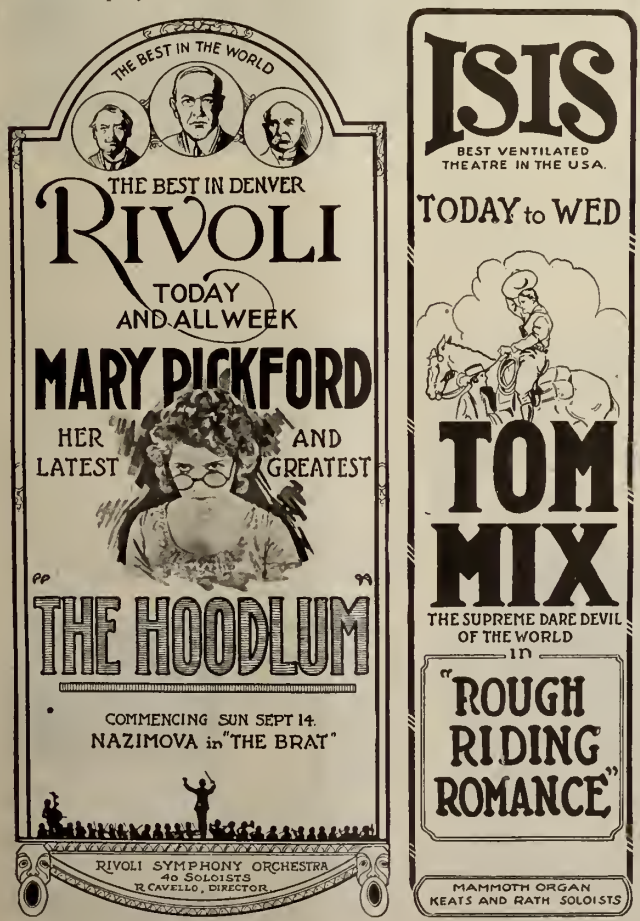
Edward Hyman, Far from Home, Does Good Work for Denver Houses

Edward Hyman, who used to live in Buffalo before the war, and who went to St. Louis for Fox when he quit the service, has now gone still further west and sends in some of the good work he has been doing for the Fox theatres in Denver. The first example shows 85 lines across six columns in which the three houses are combined under a single strip which announced a charity donation of ten per cent.

10% OF THE ENTIRE RECEIPTS of THESE THEATRES, WEEK OF SEPT 1 TO 6 INCLUSIVE, WILL BE DONATED BY
MR WILLIAM FOX TO THE COMBINED TUBERCULOSIS HOMES OF DENVER DISPOSITION OF FUNDS UNDER DIRECTION OF
DEWEY C. BAILEY
RIVOLI
CHECKERS
ISIS
Beginning Monday Labor Day
WILLIAM FARNUM
"WOLVES of THE NIGHT"
STRAND
4 MAMMOTH DAYS 4
SESSUE HAYAKAWA in The "GRAY HORIZON"
ACTION THRILLS SENSATIONS
5 POWERFUL ACTS
PATHE WEEKLY. DELIGHTFUL COMEDIES.
FRIDAY & SATURDAY
OLIVE TELL in DARING SOCIETY DRAMA THE TRAP 5 Parts
JIM CORBETT in FIRST EPISODE THE MIDNIGHT MAN

A Good Example of Edward Hyman's Work.

of the gross for an entire week. It is all hand work, but the main titles have the value of straight type, though the Rivoli display on the left clearness because it is all capitals



A Double and Triple Column Display from Denver.

and rather too crowded. The checkerboard design, harmonizing with the title, is striking and would have given a better balance had it been placed in the centre, between the two lighter cuts. The second cut shows two better individual displays for the two houses under his direct management. That for the Isis is a three and the other a double column display, both twelve inches deep. That for the Isis is the better because it is the more prominent. It stands right out and here the hand lettered star name is as good as any type. In the Rivoli display the cut interfered with the star name and the shaded letter does not give as good a display to the title. Those three portrait at the top are intended for Wilson, Lloyd George and Clemenceau in case you cannot get them in the reduction. Mr. Hyman also sends in a house program for the Isis in light blue and black on white stock. The blue is too light to reproduce well, but the effect is excellent and ahead of his St. Louis issue. Perhaps we shall be able to reproduce a later program to give an idea of the style. It is purely a house and not a mailing program, and Mr. Hyman's Victoria mailing programs were his greatest hit.

P. T. A.

Montreal Theatre Uses Uniform Scheme for Lobby Decoration

Here is a picture of the Holman, Montreal, in its summer dress. Last winter we showed a number of reproductions with the storm front up. If you will study the cut you will notice that a uniform scheme has been adopted for

Lobby of the Holman, Montreal.

the display cards. In this particular instance all of the displays show tree effects. This can be clearly noted in the centre of the picture. It is carried into the frames for the stills and cutouts of the one sheets, as well, giving an effect of massing the whole. It is even worked in the two circles near the doors, which read "You'll Like Our Show," and "Come On In." This uniformity in the scheme greatly enhances the value of the effect. It may run all the way from elaborate sketches to a mere arrangement of lines. This scheme is unusually decorative.

P. T. A.

means

Picture Theatre Advertising

and

Picture Theatre Advertising

means

Good Business

Because it contains the advice of scores of successful exhibitors and the schemes by which **they** have made money and by means of which YOU can. How to get press work. How to build matinee business. How to run contests. How to build new business. How to hold your own. It's all there. Get your copy now. Any one of a hundred schemes will bring you more than the cost of the copy.

For big towns.

For the littlest town.

It costs only $2 by mail, postage paid. Order from our nearest office to save delay.

MOVING PICTURE WORLD

516 Fifth Avenue, New York

Schiller Building, Chicago, Ill.

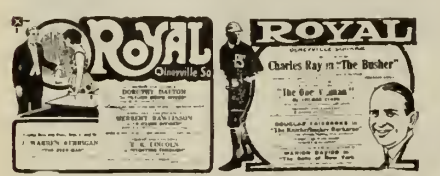
Wright & Callender Building, Los Angeles, Cal.

Lovett Improves Advertisements

We think that this larger example is about the best work J. Fred Lovett has ever sent us. In the past couple of years we have used many of Mr. Lovett's samples, mostly heavy frames, fitting a three fives for the Royal, Providence. Usually the house signature and the frame took up so much space that the type suffered. He doesn't get very large type, but he has changed his design.

A Three Fives Showing a New Idea from Fred Lovett.

All three of the week's offerings are represented in the side sketches, and you can tell which is which. In the double cut you can have four guesses as to what the cut on the left refers to, since there are four titles, any one of which might fit the sketch, but on the right you



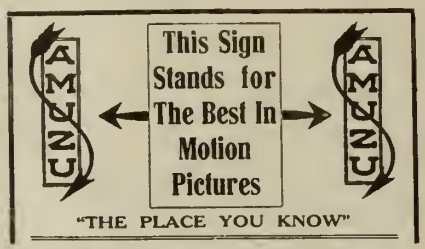
Two More Examples of Mr. Lovett's Work.

can see that Ray and Fairbanks get the displays. We gather that Mr. Lovett makes these designs himself, which perhaps influences him to favor sketches against type, but we think that as a rule type works better than cuts, though Mr. Lovett can do pretty much as he pleases since he has the only advertisement on this local page and does not have to fight the other Providence theatres.

—P. T. A.—

"Busher" Takes Big Displays to Cover Elaborate Mention

William Sharp, Jr., who says he is a "busher," sends in some stuff from Winston-Salem, N. C., and wants an opinion. "Busher" may be the proper designation for small town ball teams, but in the motion picture business some of the best managers are the small town men. They have to be to keep the house going. It is not exactly a "busher" stunt to make the Sunday paper throw in a cross-page line reading a three line letter "Stars and Stories of Filmland at the Amuzu this week," but that is what Mr. Sharp gets every week. To get it he runs a weekly program in the Sunday issue, taking about from thirty to forty-five column inches. He changes the proportions to suit what he has to say, using double or triple column as seems best, but he carries enough to tell all about it and he gets from two to four columns of press notice for his atractions. He uses several forms of heading, but always works in his signature, which looks as though it might be the reproduction of his electric sign, and always with some comment connecting the signature with good amusement in



Making the House Signature Known.

the minds of the patrons. That is what a signature is for. The mere sight of it should suggest good pictures and be a perpetual advertisement. Mr. Sharp is no busher. His daily spaces might be improved by being made smarter. The samples he sends suggests that he puts them in more from a sense of duty than in the expectation of building business. He seems to trust too much to his Sunday layout to cover the week. He should word each daily advertisement to reach the traveling salesman who did not happen to be in town Sunday.

—P. T. A.—

"Oh Boy!" Trade Mark Pleases

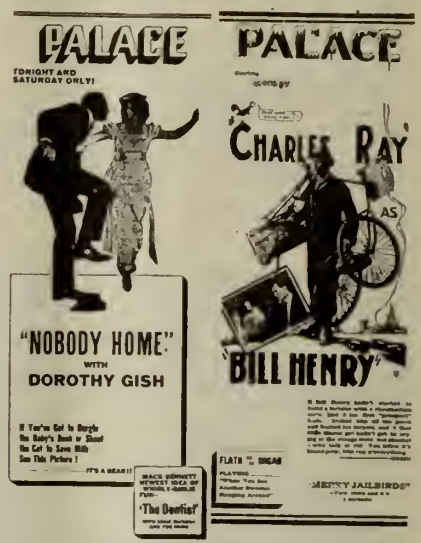
The trade mark cut for Pathe's "Oh Boy" seems to be enjoying wider circulation than any advertising cut recently turned out. It is striking, pleasing and typical of the lay, and being in line works in all copy.

A Three Seven and a Halfs Which Makes Effective Use of the "Oh Boy!" Trade Mark.

This three seven and a halfs is from the Liberty, Kansas City, and fairly screems the "girls and ginger" which is the slogan of the production. The title lends itself well to snappy advertising, but with the help of the publicity department, unusual use seems to have been made of this opportunity the country over.

Chambers Appeals with Odd Phrases in His Displays

Stanley Chambers, of the Palace, Wichita, sends in some more of his openwork advertising as well as a few more compact styles, and he makes his phrases work for him. The "If you've got to burgle the baby's bank" in the "Nobody Home" space seems to be a Ruflism. Below he advertises The Dentist "with Charles Murray and the



Two Three Seventeens from Wichita.

gang," which is more appealing than would be "and company." His talk for "Bill Henry" is also jazzed up to get interest. He knows that the formal announcement for a comedy will not attract as strongly as will a few snappy phrases. A distinctly good touch is the bird with "something to crow about" in a balloon. It looks more like a rooster than a crow, but perhaps that is what the artist meant. But contract the two smaller spaces, a two and a three elevens. The Billie Burke was probably the much better seller simply because it says little effectively. The other is a more formal style of work. It is a well

Two Examples in Which the Smaller Sells the Better.

planned advertisement so far as that style of advertising goes, but it cannot get or hold the attention as does the simple "Meet her face to face. She's good to look at." That means something. Mr. Chambers knows that to

sell he does not need to tell the whole history of the film so that he gains interest.

—P. T. A.—

An Inexpensive Lobby Display

Here is a simple yet very good lobby display for Goldwyn's production of "Upstairs." It was devised by the Hippodrome, Joplin, Mo. The foundation is a set of curtains, which you can possibly borrow from a department store or at least hire for a small percentage of their value. In front is a short flight of steps to carry out the idea of the title, leading to a portrait of the star. Palms

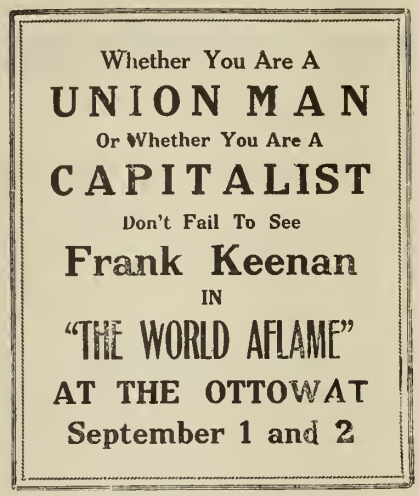
An Inexpensive Lobby Display.

are placed on either side, more to define the limits of the display than to continue the decoration. The only other factor is some stills. This sort of a display can be gotten up for next to nothing. And here is a little wrinkle you might work. The usual rental price to motion picture studios and theatres is ten per cent. of the marked price for the use of an article for a week. This might not amount to much, but suppose you borrow a pair of portieres. The merchant calculates to make more than ten per cent. profit. Suppose that he lets you have it free on condition that you display a sign reading, "These curtains were borrowed from Smith & Jones. Because they are no longer new stock they will be offered for sale at that store Monday morning for——." Fill in the price, which should be a fair markdown. Monday morning from ten to thirty women who are interested in curtains will be at Smith & Jones' store. Only one can get the curtains. The others may purchase other sets at the regular price and merchant and manager are alike happy. Try it some time.

—P. T. A.—

"The World Aflame" Wins Crowds in Cities with Big Strikes

Pathe's "The World Aflame" is getting attention everywhere, but it seems to be making an especial clean-up in cities where there are strikes on or threatened. Down in Charlotte, N. C., for example, the Ottoway went the limit. It took a full three columns for a "coming" display evidently splitting with the exchange as there is a tag for the latter. and the film was booked to start Labor Day. The three fulls carried an endorsement from the Labor Unions and started off with the statement that this film had been privately shown to President Wilson. But the real pull read: "This picture should be especially appealing to the people of Charlotte as it deals with a situation identical to that the people of this city are now facing." Backing up the big splash the house



A Three Eights Hooking Up to the Local Labor Situation.

run such displays similar to the three eights reproduced here. This would have been even better had the lesser lines been kept down to give greater prominence to the lines "Union Man," "Capitalist" and "The World Aflame" which in this case should have been set without quotation marks. Even the house signature and date should have been subordinated to these three big lines.

—P. T. A.—

Built-Up Frames Is New Idea

R. E. Watson, of the Vista, Twentieth Century and Park theatres, Chicago, is using built up frames for lobby work with good effect. The illustration shows one for Mildred Harris in "Home." The backing is set well away from the front,

Watson's Built-Up Lobby Frames.

and in the space thus gained a cardboard "home" with doll furniture is built with the star and her husband on either side. It is not a very good representation of the Chaplin mansion, but it makes much more talk than any frame of stills could possibly excite, and it drives in the title and the star as well as the fact that she is Mrs. Chaplin. Another recent frame for "The Fire Flingers" was built up with stills and actual copies of the book.

—P. T. A.—

Five Tens Employed to Launch First Episode of New Serial

Five tens were used by the Colonial, Elmira, N. Y., to launch the first episode of the new Pathe Serial, "The Great Gamble." The house knew that to get them for the first would be to hold them for all of the fifteen episodes, so a special drive was inaugurated to get the first showing over in good style. In the smaller banks of type at the

A Five Tens Used to Launch a New Serial.

bottom that at the left lists some of the sensations to be expected, but put in the form of an inquiry as "Can a man leap between roofs fifteen feet apart?" On the right is told something about the locale of the story, including "scenes of New York City, the Adirondack Mountains, the Florida Everglades Swamp, the Tennessee Hills, the Golconda Mines of Montana, the wolf-infested Canadian forests, opulent Palm Beach and the nauseating East Side dives." All of that should get $1.50 of any man's money, on the basis of ten cents down and tens cents a week.

—P. T. A.—

Take Pride in Your Features

We have a recent program which reads: "The best we can get at the price we ask you to pay." We think that this is a grave error. You can get the best in the market if you want, if you wait long enough, and it is fatal to suggest that you are running a third rate house, or that you are cheap. If your house is a ten cent show in opposition to a 25 cent top, it stands to reason that you cannot offer the same first run program, but to admit this is suicidal. We do not even admire Miss Spurr's "Class B." attractions, though here she invites comparison with herself. One house has lower admission prices than the other and it stands to reason that it cannot offer as important attractions, but to directly invite comparison is fatal and "The best we can afford" is apt to suggest a lower grade of stuff than you actually show. The public will be quick to make comparisons, at best. Let them start it.

Among Independent Producers

Conducted by C. S. SEWELL

First Six Subjects of Pioneer's New Series of "Facts and Follies" Films Are Now Ready

THE staff of the Pioneer Film Corporation are engaged in putting the final touches on the first six releases of the "Facts and Follies" series. Following the usual practice of Pioneer these pictures, which are to be released at weekly intervals, over a period of fifty-two weeks, will not be offered the public until they are complete.

Wray Physioc, the director of the series, reports that the first six of the series are ready.

"Professor Was Right" will be the initial offering, and will be followed by "Running Romeos," "My Kingdom for a Meal," "Camping by Proxy," "Back to Nature" and "In the Sweet Dry and Dry." Each of these subjects are satirical comedies, with a rich vein of humor, acted by a big cast of players, headed by Frank Bates and Helen Hart, and for the most part composed of girls.

The Pioneer is meeting with very encouraging success in the marketing of the series. Herman Rifkin, of the Eastern Feature Film Company of Boston, immediately closed for the entire year's output, and will soon exploit them in New England territory.

L. Case Russell Writing Blazed Trail Productions

THE series of twelve Canadian Northwest pictures known as "Blazed Trail" productions, made by the company of the same name and distributed by Arrow Film Corporation, are being written by L. Case Russell, who is the author of a number of successful screen stories, including "The Soul of a Magdalen" and "The Light Within" for Madame Petrova, as well as features for Edith Storey, Kitty Gordon and others.

These pictures are being made in a portion of the Adirondacks, which is said to have never before been shown in films. John Lowell, star of the World Film release, "The Clouded Name," plays the leading role in these productions, while Joseph J. Barry is the director and Joseph Settle the photographer.

Attractive Press Book for Helen Holmes Serial

THE advertising matter available on the new S. L. K. Serial, "The Fatal Fortune," in which Helen Holmes is being featured, is not only complete but of high quality. The campaign book is said to be one of the most elaborate ever issued on a serial.

The front and back covers are dark blue and persian orange blended. The twenty-four pages contain reproductions of lithographs, banner, window card, lobby display, slides, souvenir pocket mirror, song book cover and a varied assortment of line drawn advertising and scene cuts. The assortment of advertising cuts is unusually complete, there being three and four different styles of one, two and three column cuts.

There is also a comprehensive line of newspaper material.

The heralds measure eleven by twenty-eight inches and are in various colors with sensational pen sketched drawings. The mirrors, while inexpensive, have a handsome photo of Helen Holmes on the back, and may be used by the Exhibitor as a souvenir at the showing of the first episode.

The song, entitled "Pretty Helen," was written by the author of the serial and dedicated to Helen Holmes.

Sid Smith To Be Starred in a Series of Comedies

SID SMITH, the diminutive soldier-comedian, who was three times wounded in the Meuse-Argonne offensive, will be starred in a series of twenty-six "situation" comedies to be produced by the Alkire Photoplay Corporation of Los Angeles.

The Smith series will be exploited under the title of the "Holly Comedies" and will be released by the Bulls Eye Film Corporation. Robert P. Kerr, a director of over ten years' experience, will direct the new venture. The Holly Comedies will be one-reel releases, beginning about November first.

Price Secures Fifteen Mona Darkfeather Films

C. B. PRICE, of C. B. Price Company, Inc., announces that they have secured the exclusive rights to the series of one-reel Indian pictures featuring Princess Mona Darkfeather. There are fifteen pictures in the series, to be known under the brand name of "Pricefilms," and they will be sold on the State Rights plan.

The pictures are feature short length program fillers. Attractive art titles embellish the pictures and Henry W. Longfellow's beautiful poem, "Hiawatha," has been used in a novel way to give a poetic and artistic touch.

"The Gypsy Blood to the Gypsy Blood Ever the Wide World Over."
Which is true in the above scenes from "The Heart of a Gypsy," a Charles Miller production starring Florence Billings and released by Hallmark.

Hawaiian Visits Bulls Eye Plant

An interested spectator at the Gale Henry's new studios at the Bulls Eye Film Corporation's West Coast plant, was E. K. Fernandez, of Honolulu, prominent state rights buyer. Senor Fernandez, who is a member of the Hawaiian Legislature, controls a large number of amusement enterprises in the islands.

No More Slap-Stick Films To Be Made by Bulls Eye

THE Bulls Eye Film Corporation announces it will make no more slap stick comedies. According to Milton L. Cohen, president, only "situation" comedies will be produced and released hereafter. This change will affect many of the personnel of the company who have been with it since its organization.

Nat H. Spitzer, West Coast studio manager, states that this change will not affect the other releases of the firm, that is the Gale Henry comedies, the Sunset-Burrud Legends of the Wilderness, the Weekly Indigestion or the new series of Holly comedies.

World Pictures Reports Big Demand for Chaplin Films

THE success attained by World Pictures with the five Chaplin pictures, "A Night in the Show," "The Bank," "Police," "Shanghaied" and "Triple Trouble" that are being distributed through the World Exchanges is one of the most remarkable testimonials ever accorded an artist either on the screen or the spoken drama. That Chaplin has a hold on the patrons of motion pictures is best evidenced by the amount of business done by the reissues of these five pictures. When the World took over these comedies a quota was set that would, if reached, satisfy all parties concerned.

The New York office alone exceeded the quota by fifty per cent. and the same relative increase was reached by every one of the twenty-three branch exchanges of the company. If there were no other way to establish the popularity of Charles Chaplin it would be sufficient to take the experience of World Pictures with these five releases to satisfy any doubts as to where the great comedian stands as regards box office value.

Arrow Handling "Vigilantes"

The Arrow Film Corporation will shortly start a campaign to exploit the seven-reel feature, "The Vigilantes." This picture has already been released. It is described as a massive production, with wonderful scenery and direction and excellent photography. Arrow is state righting this picture, and a large part of the country has already been sold. In some territories the picture has already had successful runs.

Gale Henry Working on "Gas"

Gale Henry has finished her fifteenth comedy to be released by the Bulls Eye Corporation and has started work on her next two-reeler. The comedy just completed is entitled "Gas," and discloses the trials and tribulations of a woman gasoline dispenser. This is said to be the first time a gasoline station has been made locale for a comedy.

Arrow Will Give "Lightning Bryce" Serial Big Exploitation Campaign; Press Book Ready

THE Arrow Film Corporation is having prepared an attractive press book on its new serial, "Lightning Bryce." There will be a handsome two colored cover, being a reproduction of the twenty-four sheet, and in the forty-two pages that follow there will be advance publicity stories, cuts, special exploitation ideas, a synopsis of the various episodes and information about the different stunts and punches. The press book will be ready for delivery in a few days.

The publicity department of the Arrow Film Corporation announces it is preparing extensive advertising for "Lightning Bryce." A special campaign being arranged by Arrow for each of the state rights buyers who have secured the serial.

Special service will be given exchanges, and a number of novelties have been prepared and an elaborate line of paper is being made.

A large part of the United States territory has been sold as well as practically all of the foreign rights.

Everett C. Maxwell with National.

Everett C. Maxwell, fiction, vaudeville and scenario writer, is now affiliated with the National Film Corporation, having been placed by William Parsons under contract to write a series of comedies for "Smiling Bill."

S-L Film Breaks Record at Strand in Oklahoma

T. E. LARSON, general manager of T. E. Larson Attractions, Tulsa, Okla., who purchased "Virtuous Men" for thirteen states, advises S-L Pictures that its production is breaking box-office records. Mr. Larson has secured bookings from practically every first-run theatre in the states which he controls. The production recently played a week's engagement at the Strand in Oklahoma City, and following the opening performance Larson received a wire from H. C. Brice, manager of the Strand Theatre: "Strand Theatre lobby, theatre and street crowded by hundreds clamoring to see 'Virtuous Men;' record-breaking attraction; when can we secure return date?"

Larson is according the S-L attraction a widespread advertising campaign and is confident the picture will prove the biggest money maker he has ever controlled. He owns "Virtuous Men" for Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Nebraska, Montana, Idaho, Oregon and Washington.

Romayne to Open New York Office

F. P. Hamilton, representative of the Romayne Superfilm Company, is now in New York and is making his headquarters at the Hotel Astor. While here he will complete arrangements for opening a New York office for handling the series of twenty-six Bear Cat Comedies as well as other films produced by the Romayne company.

Model Has Fine "Still" Building

The Model Comedy Company, producers of Gale Henry comedies, has completed a cement department building for still photos at its new studio in Hollywood. The building consists of three rooms; one for developing plates, one for printing negatives and one for the office of the department. The construction and lighting of the building is strictly in accordance with the latest designs for rooms of this kind. It is well worth a visit.

A New Course in Treeology.

Offered in "Cupid's Holdup," Christie special with Bobby Vernon and Lucille Hatton. No one who flunks the course is allowed to take it the second year.

Exclusive Features Announces Several Sales on Sixteen Kathlyn Williams Reissued Films

EXCLUSIVE FEATURES, INC., reports considerable activity with the series of sixteen Kathlyn Williams' two-reel dramatic reissues, the following territory having already been disposed of: Western Pennsylvania and West Virginia to the Quality Film Corporation, 414 Ferry street, Pittsburgh; Delaware, Maryland, District of Columbia and Virginia to Palmore & Homand, 420 East Lexington street, Baltimore; New York to Merit Film Corporation, 126 West Forty-sixth street.

Rights to Michigan have been sold to Strand Features, 201 Film Exchange Building, Detroit, while Special Features Company, 625 Market street, Knoxville, have secured Florida, Alabama, Georgia, Tennessee, North and South Carolina.

Cohen Reports Two Sales on Monopol Productions

MAX COHEN, president of Monopol Pictures Company, reports considerable interest on the part of state rights buyers in "Alma, Where Do You Live?" and "Crimson Shoals," and several sales have been closed recently.

Pearce Films, New Orleans, has acquired both for Louisiana, Mississippi, Florida and Alabama, and has arranged for an unusual quantity of advertising supplies for "Alma, Where Do You Live?" The tie-up between the song and the picture will also be taken full advantage of.

"Alma, Where Do You Live?" has also been sold to H. C. Simeral, of Pittsburgh, Pa., for western Pennsylvania, Ohio and West Virginia. Simeral also controls "Virtuous Men," the big S-L production, for these states. It is his plan to present "Alma, Where Do You Live?" as a road show attraction, and a big exploitation campaign will be inaugurated. Singers will accompany the road shows for the purpose of rendering the song as an introduction to the entertainment and tie-ups will be made with the various music stores.

Mr. Cohen is sending state rights buyers comprehensive exploitation books on both productions containing complete campaign, together with styles of paper, cuts, mats and several novelties.

National Film Corporation Scene of Great Activity

THE National studios are buzzing with activity under the management of Production Manager Bernstein, six companies are now working and arrangements made for a seventh to start as soon as a new director, who is now in the East, arrives.

William Parsons, president of the National Film Corp., has purchased the picture rights to three popular fiction works, "The Kentucky Colonel," by Opie Read; "Hearts and Masks," by Harold McGrath, and "Mary Minds Her Business," from the story which is now appearing in a popular magazine. He is now negotiating for the rights to a big Broadway success, which will be used as a vehicle for Billie Rhodes upon the completion of the one now in the making, "Hearts and Masks." A story for an all star cast is also being arranged for, the one now under production being "The Kentucky Colonel," with Francis McDonald, the latest acquisition to the star roster of the National.

Two clever scenario writers are responsible for the screen adaptation of "The Kentucky Colonel" and "Hearts and Masks," Franklyn Hall and Mildred Considine.

The directors now engaged in turning out productions under the National banner include Bertram Bracken, directing all star features; Harry Edwards, directing "The Hall Room Boys" series of comedies; Mark Goldaine directing "Smiling Bill" Parsons in Capitol Comedies; William Seiter, directing Mr. and Mrs. Carter De Haven and also the forthcoming production, "Hearts and Masks," starring Billie Rhodes; and Paul Hurst, directing the fifteen episode serial, "Lightning Bryce," in which Ann Little and Jack Hoxie are co-starred.

Greta Hartman

Prominent in Argus feature, "The House Without Children," a Robert McLaughlin production.

Heavy Bookings Reported on Pioneer Attractions

THE exchanges handling the Pioneer Attractions in Philadelphia, Pittsburgh and Boston, report that these productions are meeting with flattering success. Ben Amsterdam, of the Masterpiece, in Philadelphia, is signing up "The Boomerang," "The Sins of the Children" and "The Long Arm of Mannister" with the majority of the first run houses in his territory.

"The Sins of the Children," which is controlled in Pittsburgh by the Simlec Exchange, has created such a demand that additional prints of the picture have been ordered; while for "The Girl from Nowhere," being exploited by Apex, additional copies have been delivered.

Herman Rifkin, of the Eastern Feature Film Company, reports that the entire Pioneer output is enjoying success, and his patrons are asking for more pictures of the same type. The Poli Circuit has booked solid all of the Pioneer Attractions.

Extra Large Stage for Bulls Eye

An enclosed stage measuring 2,400 square feet, fully equipped with powerful lights and effects mechanisms, is one of the features of the new Bulls Eye comedies studios on Santa Monica Boulevard, Hollywood. Besides being the one of the largest "dark" stages in Hollywood, the new Bulls Eye acquisition contains an elaborate ventilating system, the temperature being controlled by a circuit of thermostats. Work on the Bulls Eye Comedies will be possible every day during the coming rainy season.

Track!

Gale Henry, motormaniac, looks first for speed cops in her newest Bulls Eye, "Gas."

This Eye Has More Than One Apple.
"Safety in numbers," says Josephine Hill, star in Universal attractions.

Pittsburgh News Letter

Standard Exchange Promotions.

THERE have been several promotions and additions to the force at the Standard exchange, Pittsburgh. Ted Tolley, for the past seven years shipper, has been promoted to booker, taking the place filled by Will Weiland, who is obliged to give his time to more important work. Succeeding Ted as shipper, is Ed. Geiger. Miss Hilda Schwerin has been promoted to bookkeeper and a stenographer has accordingly been added to the force.

Leonard Is Promoted.

F. J. Leonard, for some time salesman for the American Film Company, at Buffalo, N. Y., his home town, has been promoted to the position of special representative, having under his jurisdiction the Pittsburgh, Washington, Philadelphia and Buffalo offices, with headquarters at Pittsburgh.

Alhambra Puts Up Good Front.

Once again the Alhambra Theatre, East Liberty, Pittsburgh, is in the hands of artisans. This time a new front is being put in, as well as a beautiful marquee. Business is going on as usual.

Burdge Manages Goldwyn.

R. D. Burdge, formerly of New York, has arrived in Pittsburgh and entered upon his duties as manager of the local Goldwyn exchange.

Schuster Joins Hodkinson.

J. Schuster, formerly on the road for the Universal exchange at Kansas City, is now with the Pittsburgh Hodkinson exchange, in a similar capacity.

Personal Notes.

Paul H. Bush, from the West, is the new manager of the Pathe exchange, succeeding R. S. Shrader, who is to accept another position with the same company.

W. S. Deitz is now connected with the Craft Film Service, Pittsburgh, in the capacity of booker and shipper.

Joseph Bloom is the new manager of the Pittsburgh Hodkinson exchange, succeeding J. J. Mooney, who resigned recently.

Kansas City News Letter

Equitable Improves Quarters.

THE Equitable Film Corporation is fitting up a reception room, also a projection room in its quarters in the Ozark Building. Business is going ahead in great shape. W. H. Bell, manager, has brought A. A. Wheeler to take charge of city sales. Mr. Wheeler had been associated with Mr. Bell in Chicago. J. L. Mendelssohn, personal representative of the Bulls Eye Film Corporation, is also, in a sense, the representative of the Equitable in Kansas, during his present trip. Ed J. Peskay, sales manager, is now making a tour of Missouri. The Equitable is pushing the sale of the De Vry projector, for which it recently arranged a special department. J. M. Campbell, president of the company, attended the first annual convention of the De Vry Sales Company, in Chicago.

Barry Entertains Orphans.

M. J. Barry entertained the fifty boys of the Kansas City Orphan Boys Home, at the Isis recently.

SAN FRANCISCO MEN WILL FILM AFRICA

The African Expedition Corporation Will Invade the Dark Continent for Educational Subjects

THE African Expedition Corporation has been incorporated by prominent San Francisco sportsmen and business men with a capital stock of $100,000, for the purpose of invading the wilds of Africa to secure moving pictures of big game, native tribes and scenic and educational subjects. Two expert cameramen have been engaged to accompany the party, these being Frank S. Wilton, of Los Angeles, and Louis Hutt, of the Pathe organization, at San Francisco. The start will be made from this city in about a month.

Fox News Organization in Shape.

The organization of the Pacific Coast staff of photographers for the Fox Film News is compieted and its members have been working for some time on the initial releases. Eugene H. Castle, formerly with Gaumont, has selected Bert Moissant as his San Francisco representative, and has appointed Blaine Walker to take charge of the Los Angeles territory and S. E. Greenwald to cover the Pacific Northwest. Mr. Moissant returned recently from France, where he served for nineteen months. W. A. Ball, of San Francisco, has been placed in charge of the technical work of the Pacific Coast laboratories.

Railway Company Installs Laboratory

The Southern Pacific Company has installed a complete moving picture laboratory in its building at 65 Market street, most of the equipment having been furnished by the Duhem Motion Picture Manufacturing Company. This includes developing equipment, tanks, drying drums and printing machines. A projection room, with two machines, has also been fitted up. Educational films are being made by the railroad company, with L. Himes as cameraman, a recent one showing the largest engine made by the company at its Sacramento shops, alongside the first engine used by it.

Rush for New Tickets.

Exhibitors in this territory are placing large orders for special tickets to comply with the new Government regulations, showing the name of the theatre, the amount of admission, plus war tax, and the total amount.

New Orchestra Pleases Patrons.

The Turner & Dahnken Circuit has installed a new orchestra at its Berkeley Theatre, which is conducted under the direction of C. F. Montgomery, and the comments of patrons on the change have been very pleasing. The new musical organization is under the direction of Jack Tillmany, of San Francisco, for years director at the Portola Theatre of that city.

News In Brief.

J. L. Merrick, representing the Robertson-Cole Co., was a recent visitor at San Francisco, and later left for Seattle and the Pacific Northwest.

Earle Snell, manager of the Majestic Theatre, Reno, Nev., and former scenario writer, visited San Francisco recently to make bookings.

Arthur Smith, formerly of the San Francisco office of Select, but now connected with the Denver branch, has been enjoying a vacation in California.

The installation of the big organ at the Portola Theatre, San Francisco, has been completed and this instrument is now in use, supplementing the orchestra.

G. A. Metcalfe has installed a Westinghouse motor-generator set in the Regent Theatre at San Mateo.

Rattling the Family Skeleton—Pardon!—Bones.
Robert Warwick handles an expert mashie in this game of African golf with Helene Chadwick for the grapes held by the infant bacchus at the Lasky studios.

THIS WILL BE HARD FOR EXHIBITORS

Shelbyville Pastors Will Fight the Sunday Show by Holding Series of Union Services

THE ministerial association, of Shelbyville, which is composed of the pastors of all the Protestant churches in the city, have decided to fight the Sunday opening question there, but not through the medium of the courts.

According to proposed plans, the pastors will hold a series of union services every Sunday evening and in that way hope to be able to curtail the patronage at the theatres. The theatres at Shelbyville were opened on Sundays a few weeks ago and have been doing an excellent business.

Universalites Get Together.

The Universal Film Manufacturing Company's exchange at Indianapolis held its first "get together" meeting with representatives from other Universal exchanges, at the headquarters, 113 West Georgia street, on Saturday, September 13. Plans were formulated for the holding of similar meetings annually.

Talks were made by H. M. Berman, of New York, general manager of Universal exchanges; Ralph W. Abbett, manager of the Indianapolis exchange, and E. W. Penrod, assistant manager of the exchange. M. Schongerb, special representative from New York, who was in the city, also made a brief talk.

Chicken and Trimmings.

A chicken dinner, with all the trimmings, was billed as an attraction.

Those attending the meeting were R. W. Abbett, E. W. Penrod, L. V. Schneider, Samuel Rosenfeld, William Benjamin, Albert C. Farrell, C. E. W. Adams, H. M. Herbel, Gustave Heinrick, Lawrence Marriett, S. C. Haffell, Charles Brethauer, Frank Hanly, Floyd Lewis, Arthur Kane, M. Schonberger and H. M. Berman.

Lyric Is Sold.

The Lyric Theatre on South Calhoun st., Fort Wayne, has been sold by O. E. Wobrock, of that city, to the Luna Amusement Company, which operates the Lyric Theatre at Lafayette. The consideration was $20,000.

The Luna Amusement Company is capitalized at a half million dollars and proposes to open a number of new theatres in other cities of the state. W. H. Johnson, who is treasurer and general manager of the company, will appoint a manager for the newly purchased house in a few days.

New House to Open.

Wolbrock has also leased the building at 617 Calhoun street to Joseph Bogmschultz, who will open a motion picture theatre at that address as soon as the necessary alterations can be made. The front will be changed and the interior redecorated. Bogmschultz was formerly employed by Wolbrock at the Lyric.

Baltimore News Letter

Prize Offered for New Name.

A PRIZE of $10 has been offered for a new name for the Teddy Bear Theatre, 1741 East Baltimore street, which will be reopened under new management, on September 27. The playhouse, while dark during the summer months, was renovated and J. Leo MacDonald, who also manages the Pictorial Theatre, 3310-12 East Baltimore street, will act as house manager and also play the music for the pictures. Mr. MacDonald has been playing the piano at the Broadway Theatre for some time. Those submitting names have been requested to mail their selections to Mr. MacDonald at the Pictorial. If more than one suggestion is made for the same name, the reward will be divided equally between the winning contestants.

Will Enlarge Waverly.

The seating capacity of the Waverly Theatre on Greenmount avenue, is to be enlarged to accommodate 1,800 according to the plans which are now under way by the Crystal Amusement Company, which operates this playhouse and also the Crystal Theatre, 528 North Gay street. Harry Cluster is the manager of the company. He states that a lot which adjoins the present Waverly Theatre and which measures 75 by 180 feet, has been acquired for the enlargement.

Bunny Theatre Reopens.

The Bunny Theatre, 1225 Columbia avenue, which has been dark during the summer months, has reopened under the management of C. G. Klein, who ran it last year. This playhouse has been repainted and redecorated both inside and out.

Belvedere Is Leased.

The Belvedere Theatre, 313 Belvedere avenue, has been leased by the Greater Baltimore Theatres Company, which also operates the Aladdin, Linwood and New Belnord theatres, the last named of which is now being completely remodeled and enlarged. Charles Nolte, who for several years has managed the other theatres in this chain, will also control the Belvedere.

Rabinovitch Directs Victoria Theatre.

Lieutenant Frederick Rabinovich, son of J. Rabinovich, manager of the Comedy Theatre, 412 East Baltimore street, who during the war served with the 312th Field Artillery, in France, and was leader of the band of that regiment, has been appointed director of the orchestra of Nixon's Victoria Theatre, 415 East Baltimore street.

Baltimore News Notes.

Mr. Raglan, general sales manager of Realart, and G. H. Rephardt, Washington branch manager of the same company, were recently in Baltimore.

O. D. "Nick" Weems, sales manager of the Variety Pictures Corporation, 412 East Baltimore street, has engaged Miss Florence Kline as his secretary.

L. N. Insley, who has been managing the Casino at Ocean City, and who was formerly of Bethel, Del., is now in Baltimore looking over the field.

Plans are now under way for the construction of a vaudeville and motion picture theatre to be located at 811-19 Pennsylvania avenue, by David Schwaber, 809 Pennsylvania avenue.

Raymond H. Clark has joined Harry Kahn in the operating of the National Theatre Supply Company.

Des Moines News Letter

$60,000 House for Creston.

A NEW $60,000 moving picture theatre, the Strand, will be opened in Creston by Christmas, according to Abe Frankel, Sol Panor and A. E. Metfiger, who are building the structure. A. E. Metzger will be manager.

All Remain Open.

While it was the custom a few years ago for picture theatres in the small Iowa towns to close down two or three months during the summer, not one theatre in a town of any size was closed during this summer. Business men have come to realize the "pulling power" of the theatre to bring the farmers into the towns.

He Should Get Out Good Publicity.

A. G. Stolte, present manager of the Des Moines Theatre, started a moving picture column in a Middle Western newspaper, in 1917, while head of the composing room of the Waterloo Reporter. His column soon grew into a page and resulted in Stolte's leaving the newspaper game for the theatre business.

Philadelphia News Letter

Daniels Manages Hallmark.

R. DANIELS, who arrived from New York recently, is the manager of the Hallmark Pictures Corporation, the new producers who recently bought over the interests of the Independent Sales Corp. C. Schwarz has been retained as the local representative and Warren Kline will be the road man.

Star Changes Hands.

The Star Theatre, Columbia, formerly owned by M. Powell, has changed hands and will be under the control of L. Shverha. The Star, after having been remodeled and redecorated, is now doing a good business. The one day policy has been changed to a two day stand with success.

News Items.

Hippodrome Theatre in Pottsville, which

The Old Line, "The Papers!" Has Changed to "Hand Over That Radium!"

Showing Frederick Bennett, author of "The Radium Mystery" serial released by Universal, with the $120,000 tube of radium used in the pict

Casino Theatre, Shenandoah, is now closed pending alterations. The house will be remodeled.

Manager Daily, of the G. A. R. Theatre, Shamokin, announces that his house is now open, having been closed during the summer months.

The Lyric Theatre, after having been closed for the past three weeks for extensive alterations, has reopened for the new season.

The Lyceum Theatre, Newberry, formerly run by the Excel Amusement Company, has been taken over by its owner, J. Mears.

The Grand, Millersberg's new theatre, now being built, will have a seating capacity of 500 and will be ready for opening about the middle of November.

C. E. Schwartz, formerly bookkeeper for the Electric Theatre Supply Company, has gone into the film business. His exchange is called the Short Subject Film Exchange.

The Colonial and the Victoria theatres in Harrisburg, are undergoing extensive remodeling and alterations.

Maritime News Letter

St. John Exhibitors at Dog Show.

EXHIBITORS of St. John have been greatly interested in the Dog Show, as two of the managers had dogs on exhibition.

W. C. McKay, of the St. John Opera House, received a reserve for his Airdale "Musetta," and Barney, the pet of the patrons of the Imperial Theatre, was greeted by many show visitors.

A feature of one of the evening shows was the presentation to W. C. McKay, of a beautiful insignia ring from his fellow members of the New Brunswick Kennel Club. Mr. McKay is the club secretary and has proved a most efficient one.

Motion pictures of the dogs were taken on King Square. Pathe was responsible for this, and it is expected that much local interest will be shown in the reels.

Halifax Smallpox Regulations.

A delegation of managers of the Halifax theatres waited on the Board of Health recently, asking that the ban on theatres, requiring that children should produce a successful certificate of vaccination, might be lifted.

R. J. McAdam stated that the Halifax houses had hardly recovered from the effects of the "Flu" epidemic, and that, in view of the fact that smallpox had been practically wiped out, it was hoped that the board would remove the ban. No new cases have been reported during the past two weeks.

Becomes Dead Letter.

After discussion the board decided to adopt the same policy as used in the city of St. John to allow the law to become a dead letter. The inspector appointed to visit the theatres will discontinue his visits.

Closed for Three Days.

After having been newly decorated and opened for a short time, the Casino Theatre (R. J. McAdams, owner) was forced to close, as some of the plaster had not dried sufficiently.

Change In Managers.

M. Bernstein, who has been the manager of the Gaiety Theatre, Halifax, is leaving to take the position of traveling salesman for the Regal Exchange, St. John. A. Garson, formerly of the Gaiety Theatre, Fairville, N. B., will go to Halifax as manager.

Minneapolis News Letter

Two Pioneer Exhibitors Retire.

J. G. and L. A. HAGLUND, owners and managers of the Lyric Theatre, at Sioux City, Iowa, since 1912, pioneer exhibitors of their district, retired from the motion picture business, this month.

The new owners of the Lyric and Sioux City are Forest Hanifan and L. A. Buker.

Hays Chief of R. and F. Houses.

Theodore Hays, for years manager of the St. Paul, New Garrick and New Liberty theatres, has been appointed general manager of Ruben and Finkelstein's twenty-nine theatres in the Twin Cities. Harry Billings, who has been acting as general manager, has been appointed supervisor of equipment. Lowell V. Calvert, who was manager of the Minneapolis New Garrick before he went to war, is now manager of the St. Paul New Garrick, while A. E. Abelson is manager of the St. Paul New Liberty.

Prosper Schwei Gets Post.

Prosper Schwei has been appointed a member of the sales force of the Minneapolis Exhibitors Mutual exchange to cover North and South Dakota. Mr Schwei recently returned to the Twin Cities from service overseas.

Blotcky Takes Hodkinson Branch.

Ben Blotcky, formerly manager of the Alhamhra and Gem theatres in St. Paul, has accepted an offer from Hodkinson to manage its branch office in Kansas City, Missouri.

To Make Film in Minneapolis.

Another attempt to make photoplays in Minneapolis is to be started by the K-W Film Company, which has a studio at 900 Hennepin avenue, Minneapolis. A motion picture, featuring Frank Otto, is to be made at once. Edward de Groote has been engaged as director of the film.

Holmes Gives Dinner.

E. S. Holmes, manager of the Minneapolis Vitagraph office, recently gave a dinner to the sales force and bookers of the exchange at the close of the drive on "Smashing Barriers," in the Northwest territory. The Minneapolis exchange had broken all records on pre-release contracts with the serial and that was the occasion for the celebration.

SALT LAKE LIKES HIGHER ADMISSIONS

Picture Houses Break All Previous Records Under the New Regime of Advanced Prices

DESPITE increased admission prices, patronage at the larger moving picture theatres of the city broke all previous records. George E. Carpenter, manager of the Paramount-Empress Theatre, announced that more patrons attended that house during the week than in any previous week of the theatre's history.

It was expected that the increased charges would cut down attendance to some degree, but it appears to have had just the opposite effect. The question which confronts the manager just at the present time is how to take care of the patronage.

Swanson Entertains.

Widows, orphans and old folks of Farmington, Davis County, Utah, were the guests of W. H. Swanson, president of the Swanson Theatre Circuit, at the American Theatre, Friday, September 12.

Stockholders Meeting Called.

A meeting of the stockholders of the Paramount Amusement Company, owner of the Paramount-Empress Theatre, has been called for September 29, to vote upon a proposal to increase the capitalization of the company from $50,000 to $250,000. It is understood that the increased stock issue will be absorbed by present stockholders and that plans for extension of the company's activities are under consideration.

Seattle News Letter

New Men for Fox.

TWO new salesmen have recently been added to the Seattle Fox force. They are Lawrence J. McGinley, a former lieutenant in the U. S. Army, who has recently returned from France, and Harry Keefe, former manager of the Exhibitors' Distributing Company, of Vancouver, British Columbia. Mr. McGinley will cover Washington, and Mr. Keefe Oregon.

Short Notes.

A. H. Hilton, of the Paramount Theatre, Lewiston, Idaho, and J. W. Allander, of the Lyric and Majestic, Spokane, were two recent visitors on Seattle film row.

The Strand Theatre, in Portland, which is being remodeled for a motion picture theatre, at an expense of $50,000, will open on September 20.

The Theatorium, Lewiston, Idaho, has been sold by I. M. Binnard to Rolla Duncan, who formerly owned the Elk Theatre in Rexburg, Idaho.

Guarding the Bar from the Prohibitionists.

Showing William Russell in a fighting mood in his Initial Fox feature, "Sacred Silence."

"Yes," He Explains, "I Have Forsaken Golf for the Gymnasium."
A devotee of the links becomes an indoor enthusiast here in "Up in Alf's Place," Paramount-Sennett comedy.

MANAGER WINEGAR DELIGHTS KIDDIES

Buffalo Man Loads Up With Unclaimed Express Packages and Generously Distributes Them All

ELMER C. WINEGAR, manager of the Central Park and Premier theatres, attended an Express company's auction of unclaimed goods recently and came back loaded with goods suitable for distribution as "favors" for the kiddies. The first children's matinee at both houses this season was a "knockout," and a scramble ensued when Mr. Winegar began to distribute the "spoils."

Mr. Winegar is arranging for a special Kiwanis club night on Wednesday, October 1, when the members of this organization will be guests at the Central Park. Mr. Winegar gave the picture part of the entertainment at the banquet of Weed & Co. employes in the Ellicott club, with Al. Becker "at the crank."

James Visits Buffalo.

Arthur James, director of publicity for the Fox Film Corporation, was a recent visitor in Buffalo. Mr. James, accompanied by District Manager Clayton Sheehan, made a tour of the newspaper offices and down town theatres, getting acquainted with photoplay editors and exhibitors. Mr. James is on his way to the coast.

Projectionists Get Increase.

Projectionists in Buffalo's downtown picture houses have received a voluntary increase of 20 per cent., according to an announcement by DeWitt Martin, business agent for the Buffalo Motion Picture Operators' union.

Will Fight Radicalism.

Buffalo exhibitors have offered their theatres to the local Four Minute Men, who are conducting an extensive campaign against radical propaganda. Dates were arranged at a meeting of the Buffalo Theatrical Managers' Association, at the meeting Friday, September 19.

Sherry Drops In.

William L. Sherry was a Buffalo visitor September 17 and 18. Mr. Sherry was the guest of Harold B. Franklin, at a performance of "The Miracle Man," in the Star Theatre.

Community Singing Popular.

"Eddie" Wineberg, manager of the Elmwood Theatre, has again introduced community singing as one of the features at this neighborhood house. Harry Mason, local vocalist, appeared in a repertoire of popular numbers, and the audience joined in the choruses.

Police Visit Carver.

Chief of Police James Higgins, City Commisioner Heald and a number of patrolmen were the guests of Manager Samuel Carver, of the Family Theatre, Friday morning, September 19, at a special private presentation of "The Midnight Patrol."

Joins First National.

Charles Luntz, formerly connected with First National, in San Francisco, has come to Buffalo to join the local sales staff of the same company.

Regent Celebrates Anniversary.

The Regent Theatre, Main and West Utica, celebrated its fifth anniversary the week of September 22, when a double feature program was presented every night with special music. Manager "Billy" West was the recipient of many congratulations on his success.

Carver Joins Association.

Samuel Carver, manager of the Family Theatre, was elected a member of the Buffalo Theatrical Managers' Association at a recent meeting.

Washington News Letter

Many Changes in Film Circles.

A NUMBER of changes have recently taken place in the local film field, and the members of the Washington Exchange Managers' Association were called upon to bid good-bye to Ben P. Rogers, who leaves his position here as manager of the Fox Film Corporation's exchange, to accept a similar position with Select Pictures Corporation in Boston.

Successor Not Yet Announced.

No announcement has as yet been made as to who will succeed him, and no appointment has been made of the successor to Sidney E. Kent, who resigned as manager of the local exchange of the Triangle Distributing Corporation to engage in another business in Newport, R. I. J. J. Unger and Andrew J. Nelson, the latter formerly manager of the General Film exchange here, are visitors at the Triangle office.

Death of Israel Smith.

The members of the film industry in Washington are mourning the loss of Israel (Izzy) Smith, who met a tragic death in France recently. A former employe of the World Film Corporation and of the Super Films Attractions, Inc., he was well-known to all of the exhibitors in this territory. Smith joined the army shortly after the first call came and was speedily sent overseas, where he participated in a number of major engagements.

It was while on his way to Brest to board a transport for home that he met his death in an explosion on the train. Sidney B. Lust received a postal card from him two days after word came of his death, on which he spoke of his early homecoming. He had planned to re-enter the film business, and Mr. Lust had told him that his old position would be waiting.

Levy Succeeds McShane.

Moe Levy, formerly with the Famous Players-Lasky Corporation, and prior to that, salesman in Maryland and Virginia for the Exhibitors Mutual, has been appointed manager of the latter's exchange here, following the resignation of E. McShane, who has held that position for some time.

Cleveland News Letter

Equity Organizes.

THE Equity Pictures Corporation, of Ohio, has been formed by Paul Gusdanovic, of Cleveland, owner of the Orpheum, Strand and other theatres, and it will open headquarters the last week in September, at 510 Sloan Building.

The Equity of Ohio will be managed by Lew Thompson, who is resigning his position at the Universal Exchange to take charge. Mr. Gusdanovic announces that this concern will have sales offices in Cincinnati and Toledo, and that productions will be bought for Ohio and Kentucky.

Tom Colby Is Promoted.

Tom Colby, of the Cleveland forces, has been promoted to the sales territory on the east side of town.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

Something You Seldom See.

But this is so pretty we can't let you miss it. Vivian Martin waiving the limit in her Paramount, "The Third Kiss."

"LOMBARDI, LTD.," WINS BOTH SEXES

Women Will Be Interested in the Dresses and Men Will Want to See the Pretty Models in This Well Staged Version of a Broadway Hit

By Epes W. Sargent

PERHAPS at some time in your life you have used a kiddie as an excuse for going to the circus yourself. If you have, you can understand the double barrelled appeal of "Lombardi, Ltd." The women will be interested in the dresses and the men in the girls who wear them, and each will be eager to use the other for an excuse. Most plays appeal either to men or women, but this story will reach both sexes if properly played up.

There are so many good exploitation angles to this vehicle that there is almost an embarrassment of riches, but the girl-dress appeal should be the leader no matter what other points are taken up to build on with. For the men you need only appeal with the lithographs, stills and scene cuts. To the women talk about the rich costumes. And you can make an appeal to the women just as surely as to the men and without fear of a comeback, for the stills suggest undress far more than does the play itself, and the bunch of girls hanging around in their lingerie is so much a part of the play that it would take a most fanatical prude to find offense. The good taste in handling both the scenes and the leaders is one of the most notable accomplishments in transferring to the screen a play which made even blase Broadway sit up and gasp.

Play Hard for the Women.

The most natural exploitation for this play is, of course, the fashion show in some form. The press book suggests some forms of hook-ups with the local stores along the lines of displays of dresses and dress goods, which can be worked even in the smallest town. But the idea is capable of considerable expansion.

The real fashion show would be a better vehicle for promotion, and can be made to not only help business for this play but to bolster up some dead night or nights. Work it to the limit, but don't work the fashion show the same days you play "Lombardi, Ltd." Make it work for you of itself, preferably the week before.

If your town is large enough to boast an enterprising department store or large dry goods store you can get their late styles and put them on living models on your stage. If your town is small, but feeds a larger place, you can probably borrow the gowns and models from the city. This means advance advertising for the store as well as for the house, and you get advertising from both ends. Work it as a straight fashion show and not as an advertising adjunct to the play, and then work the play in when you have the fashion show successfully launched. You can make money with the fashion feature and then make it bring in the same money for the showing of "Lombardi" by plastering your house and lobby with advertisements for the play when you run off the fashion show.

It Is Easy to Work.

If you have never worked a fashion show you will be surprised to find how easily and how cheaply it can be worked if you go at it right. Most stores welcome the chance to get free advertising. Many stores give their own fashion displays twice a year or even more often. If they can work in on the theatre, they will figure they can get even more publicity. If your house is not built to provide any stage space and you cannot erect a temporary platform, arrange to give the fashion show at the store, tickets for the showing to be had at your theatre free of charge.

Working this with an ordinary attraction you can run it one or two days for a clean-up. Put in special music and handle it as a function and not as an advertising scheme.

Here's a New One.

And some of the scenes in the play suggest another feature which can be worked in towns and the smaller cities. Some of the action shows the man modiste draping a "creation" on his model. Get up a "model dress" competition open to all save professional dressmakers, or with classes for amateurs and professionals. Tell how Lombardi drapes an evening gown in the play and offer prizes for the best gowns draped before your audience. Work this as a special feature after the regular showing, or on some dull night before. Provide a model or two dressed in attractive lingerie and let the contestants drape these models with the materials they bring. This will save the cost of supplying material and can be explained on the grounds that each entrant will be permitted to use the materials with which she is familiar. Have it clearly understood that draping and style and not material will be the deciding factors, so as not to discourage those who have not access to silks and satins. State in your advertisement that some women can drape a sheet more artistically than others can drape chiffon. If your town is not too large, you can make this a feature equal to the play itself, and have the added advantage of a purely local attraction. For this use stills from the play if you can get the ones showing the studio scenes. They do not appear in the lobby sets.

Window Shows.

Modifying this, you can use a dummy or living model in a store window, draping her in fabrics supplied by the store. The living model will, of course, be best, but a dummy will do well enough if a living model cannot be had. Do not make this a continuous performance, but give hourly displays and advertise the time table in your advertisement, as well as in the store announcement, or get out a joint throw-away. Any live store is glad to draw a crowd to its doors. This is something that will attract the women and men alike. The window should be well filled with stills and cut-outs of the three sheets. It might even be posible to use a 24-sheet as a background for the display.

Simpler Schemes.

If these schemes seem to you to call for more work than they are worth (though they are worth much more work than they will actually require), you can at least make displays of stills in conjunction with the stores using both dresses in lingerie displays. Even the smallest town can afford a window display, and you can always borrow a dummy for use in your lobby. Dress it in attractive lingerie, using one with a wax head, if possible, and drape this incompletely, with a card reading, "See how the thousand dollar dresses in the famous Fifth avenue dressmaking studios are built up from strips of fabric in 'Lombardi, Ltd.'" You see the start and completion of a $1,500 ball costume.

Use plenty of three sheets and at least a couple of the 24 sheets. These last are worth their cost. Make a cut-out of the three and 24-sheet for your lobby. If you can use only one, get the one from the 24-sheet even if it does cost more than a three.

You are going to get the men with your lithographs and scene cuts. You cannot advertise directly to them. You must make your drive on the women and let the pictures bring in the men. This is one of the important points in your campaign no matter what angle you take. Seemingly concentrate upon the women. Centre much of your appeal upon the dresses and the mysteries of the famous Fifth avenue shops. If you use plenty of lithographs you won't have to bother

No, This Isn't a Prize Guessing Picture: She Just Swallowed a Yard of Pins.
And of course Bert Lytell as the proprietor of the fashionable shop in "Lombardi, Ltd." is insisting on seeing her tongue, as the best doctors do.

about the men, and it would be in bad taste to appeal to them openly.

Tell About the Dresses.

Use plenty of space to tell about the wonderful dresses. The press book will give you your choice of several stories, but build up on this with shorts along these lines:

The costumes in the big Broadway productions are no longer turned out by theatrical costumers. The producers now go to the most famous of the fashionable shops and get from these exclusive establishments the best of their designs. Just how this is done is shown in "Lombardi, Ltd.," in which the imminent downfall of the artistic but unbusinesslike man dressmaker is brought about through the failure and bankruptcy of a theatrical producer to whom he has supplied costumes. Some of the wonderful gowns used in the scenes showing the fitting of the show girls cost hundreds of dollars each. When it is realized that several sets of dresses are used in "Lombardi, Ltd.," it can be seen that the cost of the gowns alone is in excess of the entire production costs of many pretentious photoplays.

Some of the huge sets used in modern photoplay productions often exceed in cost the entire expense of putting on the one-reel plays which were popular when the motion picture was in its formative stage. Hint in "Lombardi, Ltd.," which plays at the .....next ..... to ....., there are not only a number of gigantic sets showing the interior of a fashionable dressmaker, but more than fifty costumes are shown each of which cost more than an entire one-reel production did a few years ago. The settings show the reception room, the fitting room and the atelier of the chief designer; the latter far more pretentious than a studio of the most successful artist in oils. The dresses and stage costumes used in this play are unique in their originality of treatment.

Along these lines get after the society editor, if your local paper has one. Get her interested in the society and dressmaking angles. Show her the picture in the trade papers, give her some of the stills and get her interested in the atmosphere of the picture. Tell her that the surroundings are patterned after the famous establishment of "Lucille" (Lady Duff Gordon), and that there is a lot of "inside stuff." Get her to write a story, for instance, of the slow pay dressmakers expect from the women of fashion. They have wrecked more than one concern. Get her to link the story with the play. It may not seem to be much of an advertisement, but if your attraction is mentioned just once it will be worth a lot to you.

Get up a co-operative page with the dry goods stores coming in. If you cannot swing a page, you can at least surround your own space with a sufficient number of advertisements linking up with yours to get a half-page value for the cost of a few column inches. Get after social advertisements for corsets, paper patterns and similar accessories, as well as for dresses themselves.

Tell of the Stage Hit.

Tell something about the play as a stage success. Tell your patrons that Frederick Hatton is a Chicago dramatic critic who has collaborated with his wife in a number of sensational plays, plays that have made even the jaded New Yorkers sit up and take notice.

Tell that it ran for an entire season in New York, and list its other big city successes. It has not yet been seen much in the small towns, but it has been heard of. Make the most of the runs and its fame.

Tell of the characters, the dreamer who thinks that it is as artistic to create art in fabric as to chisel it in marble or draw it with his brush. Tell of Daisy, the little country girl, who comes to her work confident that perdition stares her in the face but determined to ride "straight to the devil in a limousine," and who winds up by marrying a man she supposed to be a chauffeur, but who turns out to be a millionaire.

Tell of the faithful little assistant who sees the man she loves about to throw himself away upon a heartless show girl who despises him for a "wop" and who tolerates his attentions only because of the beautiful gowns he gives her.

In short, tell your patrons that this gives an intimate view behind the scenes and shows that there can be real heart interest even in a dressmaking establishment.

You can go further than this and tell them that the picture version, through its ability to give rapid changes of scene, gives much more heart interest than the play afforded.

Tell of the "Husband at Home."

And in most places it will be worth while giving a special play-up to the "husband-at-home" gown designed by Lombardi. He explains that it must be some confection to keep one's husband at home. You can get up a lot of interest in this gown by not telling what it is. Get out a special throwaway starting, "Do you want to know how to keep your husbands at home? A famous dressmaker—a man, of course—has invented a costume designed to do this very thing. You may say that this is impossible, but see 'Lombardi, Ltd.,' and we'll PROVE it." You might even offer a small prize for suggestions as to the best sort of gown with which to lure a husband to stay by his own fireside and publish the best of the replies.

Don't forget the stage angle. This is rather slight, but it is always interesting. Tell that some of the scenes show the dress rehearsal which precede the opening of a midnight revue. Tell that it shows the little sidelights of the stage with a fidelity not often attained in plays.

Cuts Will Help.

There are some good cuts available, if your paper can give you good results with halftones. If you cannot get really good results, it would be better to trust to the stills, but even if you get a blotch, try to use one or two. There is a capital four-column advertisement with a halftone top that will make business if you can afford the space. Try to stretch your advertising a little and use this. It is better than the smaller examples, and you will need one splash to carry the press work you should get. There is a strong appeal to the eye in this play, and you should go after it with pictures.

Of course, you will play up the star, but don't make him stronger than the play. Here the play is the thing and you want to appeal with girls and dresses rather than with a single star. But keep his name well to the fore, and use the names of some of the other favorites. Thomas Jefferson is not named in the cast in the press book, but he has one of the best roles in the piece, and you have Alice Lake, Juanita Hansen, Joseph Kilgour and John Steppling to appeal with. Don't advertise it as an all-star production, but tell that it is well played throughout and that the original New York cast would not be ashamed to be credited with this production. In playing up Lytell lay stress upon the fact that he is seen as a man dressmaker who is still very much a man.

"This Is the Life, Walt!"

Same being title of the first series for Paramount, "So This Is America!" Ring Lardner.

Tell of the Comedy.

Call it "A comedy with a heart interest," and tell of the clever leaders. In the stage version the lines were nine-tenths of the hit. In the screen version it has been possible to move the action about and gain a greater heart interest than the play possessed, but many of the clever lines are interpolated into the screen play in the form of titles, and some of the best lines come from the printed text.

Don't make the mistake of seeking to boom this as a cheap sensation. It is not. It is a clean comedy, a cleaner comedy than the stage version was, and the semi-undress is perfectly accounted for. Don't try to create the impression that you are offering something salacious. You will disappoint, and at the same time you will keep away much business you might otherwise obtain. Tell that it is a clean, appealing little comedy. Your lithographs will get the sensation seeker and your appeal will get those who will appreciate the play. You will draw to bigger business than if you seek to create an erroneous impression, and you will leave your house in a better position at the end of the run.

Drive Hard.

Work hard on your advance. Make your patrons realize that this is a bit above the ordinary by the effort you make to get them in. Do this with lithographs and newspaper work together, or with throwaways if you cannot use the newspapers, but if you cannot afford newspaper space work more with lithographs and stills than with distributed matter.

Start early enough to get them talking. Don't open up three days in advance of your initial showing and expect to draw the top business. This is a play that will make talk, and talk of the right sort makes business. Start at least ten days in advance. Two weeks would be better, and make your first big splash at least a week in advance.

Tell that this is the first of Metro's "fewer and better" pictures, and suggest that naturally they are going to pick an extra good one for the first example. Make capital of this fact. It is good logic, and the play will bear you out. It is not a great play when compared with some of the big productions, but it will give real entertainment in more than an ordinary degree, and for the sake of your general business you can afford to put a little extra effort into getting them in.

You can make a special point of this and launch your campaign by calling attention to the fact that this IS the first and picking up some of the other plays from the list on page 15 of the plan book. Make your first announcement deal with the Metro "fewer and better" generally, and then slide into "Lombardi, Ltd.," for the rest of the story. It is to be presumed that if you use this you will use others in the series. Start them off with a whoop.

And get a set of stills into your lobby with the first announcement. Cut out the advertisements from the trade press. These can be pasted up onto a single card with a little care, and can be made into an even better display than the regular lobby stills, since they are more varied.

And think over that fashion show suggestion two or three times before you finally discard the idea as requiring too much effort. It is the one best bet.

ADVERTISEMENT.

REVIEWS AND ADVERTISING AIDS (Continued)

Wings society holds forth. Harold makes a speech under great difficulties.

PAY YOUR DUES (Rolin-Pathe).—A breezy and orlginal Harold Lloyd comedy in one reel. Harold, while playing a game blindfolded, is taken into a lodge where some initiates are being put through various degrees. The girl he loves follows him into the lodge and some laughable scenes occur. The lodge settings are unusually elaborate and do much to put the comedy over in good shape.

PATHE REVIEW, NO. 20.—Tinted scenes taken along the course of the Loiret River in France lead this enjoyable number. Dr. Ditmars has collected some interesting pictures showing the odd and amusing habits of apes and other animals. George Bothner, lightweight wrestling champion, does some interesting work before the "slow camera." Tobacco growing in California and trout breedlng are also pictured.

DADDY NUMBER TWO (Pathe).—A Baby Marie Osborne subject, in two reels. This contains a number of characteristic and amusing kid tricks, in whlch the star is assisted by the little colored boy. An amusing plot shows the way in which the girl selects a new husband for her mother and a father for herself.

Universal Film Company

SIRENS OF THE SUDS (L-KO).—A two-reel comic that is well above the average for this type of production. The diving and other tank scenes, some of which are made with the "slow" camera, are particularly interesting. This contains many of the familiar slap-stick situations and winds up with a good chase. Mr. and Mrs. Dan Russell appear.

BEAR TRAPPING (Universal).—This pictures Major Jack Allen and a companion on a hunting trip. They discover and capture a black bear after some amusing experiences. This gives a good idea of how bears can climb and run. It makes an interesting study and has some humor as well.

LION TRAPPING (Universal), Aug. 13.—Major Jack Allen and others appear in this lion hunt. The scene is presumed to be in the Arabian desert. A lioness and her cubs, several grown camels and one little camel, and a full grown male lion appear. The capture of the latter in a net is the big feature. This is a good educational, and entertaining in quality.

HIDING IN HOLLAND (Universal Special).—A one-reel production supposed to have been photographed in Holland. It turns to comedy the situation of the Crown Prince of Germany, showing him taking his daily walks at Wierengen. The subtitles contain considerable comedy, and many of the scenes have the appearance of being authentic.

UNIVERSAL SCREEN MAGAZINE, NO. 32.—Golf lessons by W. C. Skelly open this interesting number. Views of the teeth of numerous animals, taken in the American Museum of Natural History follow. A Callfornia wood sawyer, with an invention of his own, is a good feature. Then comes the Lillian Russell beauty lessons and a U. S. Bureau of Chemistry test for telling stale eggs from fresh ones. This closes with a futurist movie of Hon. Josephus Daniels.

BILLY'S HAT, Aug. 25.—Ben Wilson and Neva Gerber appear in this comedy number. The young husband brings his earnings home from a poker game and hides them in his hat. The wife loans the hat and Hubby has a desperate time trying to recover it. The chase is very funny and the number proves quite successful.

LONESOME HEARTS AND LOOSE LIONS (Century), Aug. 27.—A laughable two-reel comic, in which Dan Russell appears as a brawny blacksmith. His shop is the scene of all sorts of funny knock-about business. Later some loose lions appear and create havoc among the natives of the town. This is full of good comic situations.

A DOG GONE SHAME (Star Comedy), Sept. 1.—One of the best of recent comedies, featuring Eddie Lyons and Lee Moran. They appear as two "hall room" boys, wearing turkish towels for fancy vests. On their way to a ball a dog tears the coat tails from Eddie's dress suit and they are forced to take turns dancing in the good coat. This is highly enjoyable.

HEART TROUBLE (Star Comedy), Sept. 15.—A laughable number, with a riotous finish, featuring Eddie Lyons, Lee Moran, Grace Marvin and Mildred Moore. Most of the scenes occur in a hospital, where Eddie and Lee become patients. The dance of the "Ragtime Invalids" is very funny, and the number as a whole should bring much laughter.

THE LION IN THE HOUSE (Century), Sept. 17.—This comic number starts out in a rather conventional way, but works up to some hilarious scenes in the second reel. The appearance of the lions creates some intensely laughable situations, many of which are of an original sort. The number will delight any audience.

THE BEST BAD MAN (Western), Sept. 20.—A two-reel subject, featuring Pete Morrison, Magda Lane and Duke R. Lee. This is the conventional story of the young cowboy who loves the sheriff's daughter. It gets only a fairly interesting start, but rounds up quite well in the second reel, being enlivened by some fine scenic shots and some pleasing comedy twists.

Offers Solicited on Powers' Positive Film

We STILL Have

5,000,000 FEET

OF

POWERS' POSITIVE FILM

FOR SALE

without any warranty, except that it is exactly as recently delivered to us by the Powers Film Products, Inc., of Rochester.

If you are familiar with the quality of this stock, or are prepared to take the chance of a bargain, address your inquiries and offers to

J. CIBRARIO

729 SEVENTH AVENUE, NEW YORK

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG PRODUCTIONS.

August—Checkers.
September—Evangeline.
October—Kathleen Mavourneen.
November—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

August—Wolves of the Night.
October—The Last of the Duanes.
November—Wings of the Morning.

TOM MIX SERIES.

August—Roughriding Romance.
October—The Speed Maniac.
December—The Daredevil.
February—The Feud.

THEDA BARA SERIES.

September—La Belle Russe.
December—The Lure of Ambition.

EXCEL PICTURES.

September—The Merry-Go-Round (Peggy Hyland).
October—The Lost Princess (Ray and Fair).
October—Snares of Paris (Madlaine Traverse).
November—The Web of Chance (Peggy Hyland).
November—Vagabond Luck (Ray and Fair).
November—Lost Money (Madlaine Traverse).
December—A Girl in Bohemia (Peggy Hyland).
December—Tin Pan Alley (Ray and Fair).

VICTORY PICTURES.

September—Broken Commandments (Gladys Brockwell).
September—From Now On (George Walsh).
October—Sacred Silence (William Russell).
October—Chasing Rainbows (Gladys Brockwell).
November—The Winning Stroke (George Walsh).
November—Eastward Ho! (William Russell).
December—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

September—His Naughty Wife.
October—Wild Waves and Women.
October—The Yellow Dog Catcher.
November—Footlight Maids.
November—Back to Nature Girls.
December—The Schoolhouse Scandal.
December—The Roaming Bathtub.
January—Chicken a la Cabaret.
January—Hungry Lions and Tender Hearts.
February—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

September—In Switzerland.
September—All That Glitters Is Not.
September—Everybody's Doing It.
September—In Spain.
October—Honest Book Agents.
October—New York Night Life.
October—Bound in Spaghetti.
October—In the Movies.
November—Window Cleaners.
November—Confessions of a Telephone Girl.
November—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

Aug. 31—Uncle Tom Without the Cabin (Ben Turpin).
Oct. 12—Up in Alf's Place.
Oct. 26—Salome vs. Shenandoah.
Nov. 9—His Last False Step.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each)

Sept. 7—Back Stage.
Oct. 26—The Hayseed.

PARAMOUNT-ARTCRAFT PICTURES.

Aug. 31—The Witness for the Defense (Elsie Ferguson).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).
Oct. 12—The Lottery Man (Wallace Reid).
Oct. 19—Why Smith Left Home (Bryant Washburn).
Oct. 19—Sadie Love (Billie Burke).
Oct. 26—His Official Business (Vivian Martin).
The Miracle Man (George Loan Tucker Production).
Told in the Hills (Robert Warwick).
Oct. 5—The Life Line (Tourneur).
Oct. 5—In Mizzoura (Warwick).
Oct. 12—The Grim Game (Houdini).
Oct. 26—The Teeth of the Tiger (All-Star).
Nov. 2—Who's Which (Dorothy Gish).
Nov. 9—Luck in Pawn (Marguerite Clark.
Nov. 9—Crooked Straight (Charles Ray).
Nov. 9—What Every Woman Learns (Enid Bennett).
Nov. 16—Scarlet Days (D. W. Griffith).
Nov. 16—Twenty-three and a Half Hours Leave (MacLean and May).
Nov. 23—The Invisible Bond (P-A Special) (I. Castle).
Nov. 23—It Pays to Advertise (Bryant Washburn).
Nov. 23—The Miracle of Love (Cosmopolitan Special).
Nov. 30—Counterfeit (Elsie Ferguson).
Nov. 30—Everywoman (P-A Special—All Star Cast).

SUCCESS SERIES (REISSUES.)

Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BRIGGS COMEDIES.
(Series of One-Reel Comedies—Weekly Release.)

Sept. 28—The Fotygraft Gallery.
Oct. 5—Saturday.
Oct. 12—Secret S'Ciety.
Oct. 19—Fire—Fire.
Oct. 26—A Handy Man Around the House.

PARAMOUNT-BURTON HOLMES.

Oct. 5—Around About London.
Oct. 12—Teak Logging with Elephants.
Oct. 19—A Day in Florence.
Oct. 26—The Law-Makers.
Nov. 2—Rolling Down to Rio.
Nov. 9—The White Elephant Militant.
Nov. 16—Uncle Sam, Salvager.
Nov. 23—The Salt of Anping (comedy).
Nov. 30—In the Basque Country.

PARAMOUNT MAGAZINE.
(Issued Weekly.)

Oct. 5—Trout Stream of the Adirondacks; Reblazing the Trail.
Oct. 12—The World's Famous Bridges; Reflections of a Bachelor Girl.
Oct. 19—The Four Seasons.
Oct. 26—The How and Why of Your Transmission; The Land of the Reindeer.

PARAMOUNT-POST NATURE PICTURES.

Oct. 12—Raindrops.
Oct. 26—Midst Peaceful Scenes.
Nov. 4—A Night in June.
Nov. 23—Sunshine and Shadows.

SO THIS IS AMERICA.
(One-Reel Paramount Comedy Travels.)

Oct. 5—This is the Life, Walt.
Nov. 2—Hitting the High Spots.

PARAMOUNT-BURLINGHAM TRAVEL PICTURES.

(Series of One-Reel Scenics to Be Released Fortnightly Beginning Early in November.)

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

The Girl from the Outside (Rex Beach').
Lord and Lady Algy (Tom Moore).
The World and Its Woman (Geraldine Farrer).
Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betswood).
Mar. 23—Speedy Meade (Betswood).
The Road Called Straight (Betswood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels Each)

Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

GOLDWYN-BRAY PICTOGRAPHS.

Sept. 7—The Samoan Follies; The Mysteries of Snow; Cartoon: Out of the Inkwell.
Sept. 14—Meet Nick Carter; A Bare-Handed Fight with an Alligator; Cartoon: How Animated Cartoons Are Made.
Sept. 21—Hello, Mars; Strange Appetites; First Cartoon in Color.
Sept. 28—The Uncrowned King of Brazil; The Movies Exposed; Trained Sea Lions; Cartoon: The High Cost of Living.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

ARTCO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Hallmark Pictures Corp.

(Distributed through Hallmark Exchanges, formerly Film Clearing House and Enterprise Distributing Corporation.)

The Trail of the Octopus.
(Fifteen Episodes.)
No. 1, "The Devil's Trademark."

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Miss Cassidy).
The Challenge of Chance (Jesse Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).
Lombardi, Ltd. (Bert Lytell).
Please Get Married (Viola Dana).
Fair and Warmer (May Allison).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
The Brat.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capellani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 21.

The False Code (Frank Keenan—Five Parts—Drama).
The Great Gamble (Episode No. 8, "The Ring of Fire"—Two Parts—Drama—Western Photoplays).
He Leads, Others Follow (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 21 (Topical—Literary Digest).
Pathe News No. 78 (Topical).
Pathe News No. 79 (Topical).

RELEASES FOR WEEK OF SEPT. 28.

The Twin Pawns (Mae Murray—Six Parts—Drama—Acme Film Corporation).
The Great Gamble (Episode No. 9, "Through Iron Doors"—Two Parts—Drama—Western Photoplays).
Soft Money (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 19 (Educational).
Topics of the Day No. 22 (Topical—Literary Digest).
Pathe News No. 80 (Topical).
Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCT. 5.

Impossible Catherine (Virginia Pearson—Six Parts—Virginia Pearson Photoplays).
The Great Gamble (Episode No. 10, "The Abduction"—Two Parts—Drama—Western Photoplays, Inc.).
Count the Votes (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 23 (Topical—Literary Digest).
Pathe News No. 82 (Topical).
Pathe News No. 83 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).

"FLYING A" SPECIALS.

Six Feet Four (William Russell—Six Parts).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

August—The Other Half (A Brentwood Production).
September—Dangerous Waters (William Desmond).
September—For a Woman's Honor (H. B. Warner).
September—The House of Intrigue (A Haworth Production).
September—The Dragon Painter (Sessue Hayakawa).
October—Kitty Kelly, M. D. (Bessie Barriscale).
October—The Prince and Betty (William Desmond).
October—Poor Relations (Brentwood).
October—The Gray Wolf's Ghost (H. B. Warner).

CHAPLIN CLASSICS.

Oct. 5—The Floorwalker.
Nov. 16—The Fireman.
Dec. 28—The Vagabond.
Feb. 8—(1920) One A. M.
Mar. 15—The Count.
May 2—The Pawnshop.
June 13—Behind the Screen.
July 25—The Rink.
Sept. 5—The Immigrant.
Oct. 17—The Adventurer.
Nov. 28—The Cure.
Jan. 9—(1921) Easy Street.

STRAND COMEDIES.

(One-Reel Comedies.)

Sept. 7—A Fair Sample.
Sept. 14—Betty's Back Again.
Sept. 21—Truly Rural.
Sept. 28—Mixed Drinks.

Select Pictures

September—The Faith of the Strong (Mitchell Lewis).
September—A Regular Girl (Elsie Janis).
October—The Country Cousin (Elaine Hammerstein).
October—Sealed Hearts (Eugene O'Brien).
October—The Glorious Lady (Olive Thomas).
November—Piccadilly Jim (Owen Moore).

Specials.

The Undercurrent.
A Scream in the Night.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.
Sept. 17—A Lion in the House—03917.
Oct. 1—Chasing Her Future (Edith Roberts and Jimmie Adams).
Oct. 15.—Daring Lions and Dizzy Lovers (Myrtle Sterling, Bud Jameson and wild animals).

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britt Brunette—Six Parts)—03890.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911.
Oct. 6—Loot (Ora Carew—Six Parts—Drama)—03944.
Oct. 13—Bonnie, Bonnie Lassie (Mary MacLaren—Six Parts)—03955.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Heart of Humanity (Dorothy Phillips)
Oct. 13—The Right to Happiness (Dorothy Phillips—8 Parts)—03960.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Elmo, the Mighty

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03808.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept. 15—No. 14, "The Human Bridge"—03918.
Sept. 22—No. 15, "The Wheel of Terror."
Sept. 29—No. 16, "Parachute Perils"—03933.
Oct. 6—No. 17, "The Plunge"—03946.
Oct. 13—No. 18, "Unmasked"—03957.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912.
Sept. 29—No. 5, "Unmasked"—03932.
Oct. 6—No. 6, "The Elevator Mystery"—03945.
Oct. 13—No. 7, "The Electric Foe"—03956.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.
Sept. 22—No. 4, "Tempest Cody's Man Hunt"—03942.
Sept. 29—No. 5, "Tempest Cody Plays Detective"—03943.
Oct. 6—No. 6, "Tempest Cody Gets Her Man"—03948.
Oct. 13—No. 7, "Tempest Cody Turns the Tables"—03959.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 18—Lion Trapping—03864.

SPECIAL.

Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.

Issued Every Friday.

OKEH KOMEDIES.

Sept. 8—As You Were (Neal Burns—One Reel)—03902.
Oct. 6—One Lovely Night (Neal Burns—One Reel)—03947.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.
Sept. 24—An Oriental Romeo (Charlie from the Orient with Harry Swett and "Duke" Garcia).
Oct. 8—Dainty Damsels and Bogus Counts (Lois Neilson and Zip Monberg).

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.
Oct. 13—Regular Cut-ups—03958.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Men (Peter Morrieon and Magda Lane)—03921.
Oct. 4—At the Point of the Gun (Pete Morrison and Josephine Hill).
Oct. 11—Winning a Bride (Herbert Heyes and Fritzie Ridgeway)—03954.
Oct. 18—Dynamite (Pete Morrison and Magda Lane)—03966.

Vitagraph

VITAGRAPH FEATURES.

The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Gray Towers Mystery (Gladys Leslie).
The Winchester Woman (Alice Joyce).
In Honor's Web (Harry T. Morey).
A Fighting Colleen (Besele Love).
The Black Gate (Earle Williame).
The Combet (Anita Stewart).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parte).
The Wreck (Anita Stewart).
The Wolf (Earle Williams—Six Parts).
The Climbers (Corinne Griffith).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).
Squebs and Squabbles (Jemes Aubrey).

O. Henry Series.
(Two Reels Each.)

The Buried Treasure (Edward Earle and Agnes Ayres.
Shocks of Doom (Edward Earle and Agnes Ayres).
A Ghost of Chance (Edward Earle and Agnee Ayres).
The Guardian of the Accolade (Agnes Ayree).

Wolfville Tales.
(Two Reels Each.)

The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Toad Allen's Elopment (Neil Shipman).
The Trials of Texas Thompson (Neil Shipman).
The Washerwoman's War (Neil Shipman).

Smashing Barriers.
(Serial in Fifteen Episodes, Featuring William Duncan.)

No. 1—The Teet of Courage.
No. 2—The Plunge of Death.
No. 3—The Tree Hunt of Tortune.
No. 4—The Deed of a Devil.
No. 5—The Living Grave.
No. 6—Downward to Doom.
No. 7—The Fatal Pligbt.
No. 8—The Murder Car.
No. 9—The Dynamite Tree.
No. 10—Overpowered.
No. 11—The Den of Devilry.
No. 12—Explosive Bullete.
No. 13—The Deadfall.
No. 14—Trapped Like Rate.
No. 15—The Human Cbain.

World Pictures Corp.

Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Herdy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kid (Evelyn Greeley).
Nov. 10—The Steel King (Montagu Love).
Nov. 17—Dad's Girl (Jackie Saunders).
Nov. 24—The Poison Pen (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).
Oct. 13—Gum Drops and Overalls.

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat Went Dry (Six Parte).

KINOGRAMS.
Issued every Tuesday and Saturday.
(Topical).

PRIZMA.

Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.
Spell of the Yukon.
Oahu.
Japan.
Petrified Foreet.
Sky Mountain.
Eden of Pacific.

Feature Releases

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Love—in a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.

Sally's Blighted Career.
Rowdy Ann.
Mary Movee In.
Shadee of Shakespeare.
Dangerous Nan McGrew.

MARK M. DINTENFASS.
Cuckoo Comedies.
(Series of Two-Reel Comedies with Bobby Burns—First Release September.)

EQUITY PICTURES CORPORATION.

Eyee of Youth (Clara Kimball Young).

A. H. FISCHER FEATURES, INC.

The Amazing Lovers (Grace Darling-Ramsays Wallace).

D. W. GRIFFITH SERVICE.

The Motber and the Law.
Hearts of the World.
The Fall of Babylon.

FIRST NATIONAL EXHIBITORS.

Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).
Sept. 29—Back to God's Country (Nell Shipman).
Oct. 6—The Thunderbolt (Katherine MacDonald).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Rubbering.
Aug. 30—When It's Time to Retire.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Comeases—Two Parts Each.)

My Girl Suzanne.
The Midnight Girl.
Oh! Louise!

PUBLIC HEALTH FILMS.

Fit to Win.

REALART.

Soldiers of Fortune.

ROGERS FILM CORPORATION.
(A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.)

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Feature.

The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.

Sept. 1—His Majesty the American (Douglas Fairbanks).
Oct. 20—Broken Blossoms.

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Broken Barriers.

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5c PER WORD FOR ALL COMMERCIAL ADS. MINIMUM, $1.00

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MANAGER, twelve years' experience, also film booker Vitagraph, Fox exchanges. Handle anything, hustler, good personality, married, age 35, expert on projection, understand proper stage and musical settings for pictures, live press agent, good all-round man, go anywhere. Reliable, care M. P. World, N. Y. City.

MANAGER AT LIBERTY—Twelve years' experience, go anywhere, best of references. Address Expert, care M. P. World, N. Y. City.

YOUNG EXPERIENCED theatrical and newspaper man wants position with firm having two or more houses as publicity director or manager. Seven years' experience. References. Opportunity rather than salary. "C," care M. P. World, N. Y. City.

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WANTED POSITION as pianist in moving picture show; gentleman, single, good references, four years' experience. Address Carl E. Bartels, Manito, Ill.

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WANTED A MAN who is thoroughly experienced in motion picture developing and printing, only men of high calibre need consider this advertisement. State age and salary expected. PEARMAN FILM CO., 104 N. 8th St., Richmond, Va.

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FOR SALE BUSINESS or investment netting 14 per cent., modern brick office building, well located. First floor occupied as the only operating theatre in county seat. For particulars address John P. Buckley, Lander, Wyo.

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PROJECTIONISTS — Better themselves by studying "RICHARDSON' HANDBOOK" in their moments. Be twentieth century. Order your copy today. Sent postage prepaid for $4.00. Moving Picture World, 516 Fifth Ave., N. Y. City.

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WE BUY, sell and exchange motion picture cameras and tripods. Pearman Film Co., 104 North 8th St., Richmond, Va.

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FOR SALE—424 2d hand 3-ply veneer opera chairs, eighteen inches wide, mahogany finish, good condition, iron arms. Price, $2.25 each F. O. B. New York. X. Y. Z., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

IF YOU ARE INTERESTED IN LEARNING TO MAKE MOTION PICTURES, WE OFFER THE FOLLOWING CAMERAS TAKEN IN TRADE ON NEW UNIVERSALS, ALL GUARANTEED: 100-ft. capacity Williamson Cinematograph, mahogany case, fitted with 50 M.M. Tessar F:3.5 lens in focusing mount and leather case. Price, complete, $65.00. Panorsm and tilting top tripod, $25.00. 150-ft. capacity De Frsnne, Jr., fitted with 50 M.M. Ser. Ic. F:3.5 lens in focusing mount, complete with three magazines, regular and trick crank. Price, $75.00. 200-ft. capscity Ideal motion picture camera, fitted with 50 M.M. Tessar F:3.5 lens. Price, $65.00. 400-ft. capacity Photo Cines Model 5, fitted with regular and trick crank, outside focusing device, 50 M.M. Tessar. A $250.00 camera for $140.00. 200-ft. capacity U. S. Compact, slightly used, fitted with 50 M.M. F:3.5 Tessar, fine condition. Price, $82.50. A splendid opportunity to obtain good motion picture cameras for very little money. New Universal, regular model, rock-bottom price, $367.00. New Universal, fitted with automatic internal shutter dissolve; rock bottom price, $467.00. Immediate shipment. Panoram and tilting top tripods at $50.00, $75.00 and $108.00. A lot of equal-to-new DeVry Portable Projectors, Model C-2, $115.00 each. Wire deposit and any item will be shipped for examination, or send today for our complete catalog, which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

FILMS WANTED.

WANTED—Western subjects of two, three or five reels, with posters. State title, make, star and price. Must be good condition. Southern Film Service, Inc., Houston, Texas.

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EXPERIENCED MANAGER will lease or manage on percentage large picture or vaudeville theatre. Address Experienced, care M. P. World, N. Y. City.

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CIRCUMSTANCES over which I have no control force sale moving picture theatre, live Florida town. Best equipment; lease; good will. Six thousand dollars cash, no competition. Florida, care M. P. World, N. Y. City.

WANTED TO hear from owner of good picture show for sale. Send description and price. C. C. Shepard, Minneapolis, Minn.

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516 FIFTH AVENUE NEW YORK

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List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Behan—Six Parts—Drama).

ALPHA PICTURES, INC.
130 Weet Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
When the Desert Smiled (Neal Hart).
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The Lact of the Open Range.
Vigilantes (Seven Parts).

Young America.
(Series of Twelve Two-Reelers.)
Lone Star Dramas.
(Series of Two-Reel Westerns.)
The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)
"Lightning" Bryce.
(Seriel—Featuring Anna Little and Jack Hoxie. Released Oct. 15.)
Blazed Trail Productions.
(Series of Twelve Two-Part North Woods Dramas Released Every Other Week, Commencing Oct. 1.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
Perils of the Beach.
The Deserter.
Behind the Scenes.

Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)

Billie West Comedies.
Out of Tune (Two Parts).

L. J. Burrud Scenics.
"Legends of the Wilderness."
(First Release Oct. 15.)

ELK PHOTOPLAYS, INC.
126 West 46th street, N. Y. City.
Are You Legally Married?

ENTENTE FILM CORPORATION,
247 North Eleventh Street, Philadelphia, Pa.
Colonel Bridau.

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City,
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

FROHMAN AMUSEMENT COMPANY.
Timee Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Amhrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.
Mothers of Men (Claire Whitney).

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
1476 Broadway.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues etarring William S. Hart, Norma Talmadge, Douglas Fairbanke and Frank Keenan.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
Forty Single-reel Tom Mix Westerns.
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five-Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
When Arizona Won.

Reissues.
Ten George Ade Fables.
Ten Broncho Billy Dramas.
Ten Snakeville Comedies.

Features.
Stripped for a Million (Crane Wilbur—Five Parts).
Strife (George LeGuere—Five Parts).

MONOPOL PICTURES COMPANY.
1476 Broadway, N. Y. City.
Crimson Shoals.
Alma Where Do You Live?

NATIONAL FILM CORP. OF AMERICA.
1600 Broadway, N. Y. City.
("Hall Room Boys"—Two Reels Each—Released Every Other Week.)

OLIVER FILMS, INC.
308 West Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).

MacFadden Series.
(Fifty-Two Short Story Comedies—Weekly Release).

C. B. PRICE COMPANY.
Times Building, N. Y. City.
(Indian Dramas—Fifteen Single-Reel Subjects.)

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.
Mother Love and the Law.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).
(Twenty-six Two-reel Comedies a Year.)
Oct. 1—Hickville.
Oct. 15.—Beach Nuts.
Nov. 1.—Peaceful Valley.

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)
"The Fatal Fortune."
No. 1, "The Trader's Secret."
No. 2, "Men of Tigerish Mold."
No. 3, "Tortured by Flames."
No. 4, "A Climb for Life."
No. 5, "The Forced Marriage."
No. 6, "Desperate Chances."
No. 7, "A Plunge to Death."
No. 8, "A Struggle in Midair."
No. 9, "The Deadly Peril."
No. 10, "Sure Death."
No. 11, "A Leap for Life."
No. 12, "A Fiendish Plot."
No. 13, "Set Adrift."
No. 14, "The Hidden Treasure."
No. 15, "Unmasked."

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The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

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Beyond the Law (Emmett Dalton—Six Parts).

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Sky Eye (Seven Parts).

TERRITORRIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PPODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
The Life Line.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight single-reel Liberty Keystones.
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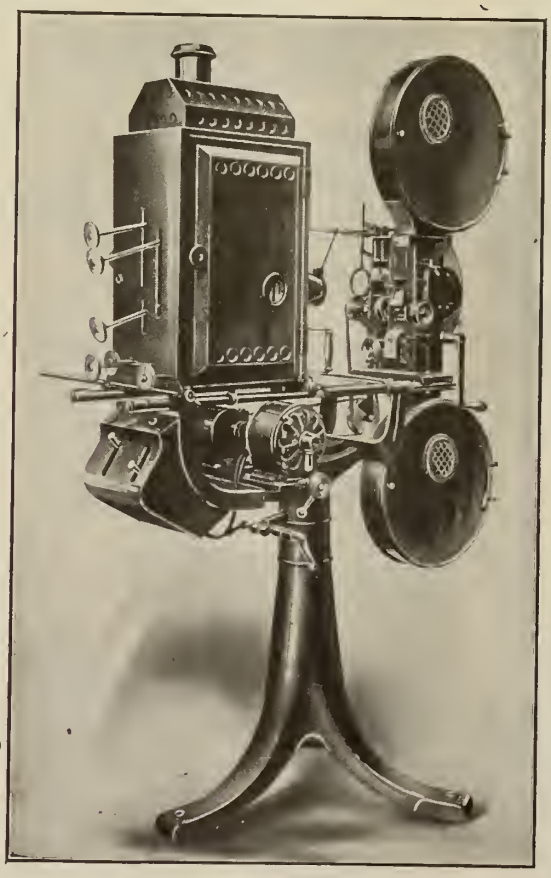
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everyhody's Business (Special).
Some Nerve (Charles Chaplin—One-reel reissue).
The Lost Battalion.
Series of Single-reel Keystone Comedies.

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

To Our Many Friends
in the
Motion Picture Industry



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With the kindly encouragement and helpful suggestions of our exhibitor and projectionist friends we devoted ourselves whole-heartedly to design and produce a projector—which as they expected and has been realized—would be the very IDEAL in so far as mechanical construction, operation and performance were concerned.

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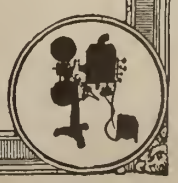

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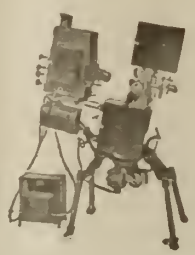

Had our thought been merely to "sell" the exhibitor with whom we deal most directly, the Power's policy would probably have been differently moulded.

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Nicholas Power Company

INCORPORATED

NINETY GOLD STREET, NEW YORK CITY

Vol. 42. No. 2 NOVEMBER 8, 1919 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Screened from the famous Oliver Morosco Broadway stage success by James Cullen & Lewis Allen Browne.

VIOLA DANA
in
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Maxwell Karger,
Director General.

METRO PICTURES CORPORATION

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Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Full details of our magnificent plans for 1920 will soon be announced.

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One Paramount-Arbuckle comedy.
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One Ernest Truex Comedy.
Five Briggs Comedies.
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Three Burlingham Adventure Pictures.
Five Paramount Magazines.
Two Paramount Post Nature Pictures.

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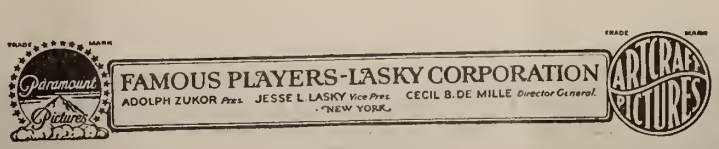
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NEW YORK

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Adolph Zukor presents

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Directed by CHET WITHEY

A Paramount-Artcraft Picture

Featuring DAVID POWELL

THE GREATEST MYSTERY STORY EVER SCREENED!

It piles up climax on climax, suspense on suspense and mystery on mystery!
It's one of the "you must see it" pictures that bring in packed houses.

It's a mystery story year! Satisfy the public demand with the greatest mystery story ever screened! "In short, a winner," says The Exhibitor's Herald. And it's right!

BY MAURICE LE BLANC. AN ARSENE LUPIN STORY. SCENARIO BY ROY SOMERVILLE.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Canadian Distributors: Famous-Lasky Film Service, Ltd.
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There's a profit gap between the producer and exhibitor through which several hundred thousand dollars are lost every day. If we can get together we can get that money.

Lewis J. Selznick

SELZNICK PICTURES

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LET THESE SALESMEN WORK FOR YOU WITHOUT SALARY

SELZNICK PICTURES

THE BIG SHOW

ELSIE JANIS

in

Frances Marion and Edmund Goulding's

"A REGULAR GIRL"

Direction James Young

MADE by SELZNICK

DISTRIBUTED by SELECT

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The Spirit of Youth

ELAINE HAMMERSTEIN

in

Booth Tarkington and Julian Street's

"THE COUNTRY COUSIN"

Direction-Alan Crosland

MADE by SELZNICK

DISTRIBUTED by SELECT

SELZNICK PICTURES

LOVE KNOWS NO LAW BUT NATURE'S—

A drama of the triumph of youth

It will win the seal of public approval

Eugene O'Brien

in Eugene Walter and Edmund Goulding's

"SEALED HEARTS"

A Ralph Ince Production

Made by Selznick

Distributed by Select

SELZNICK PICTURES

A QUALITY PICTURE FOR QUALITY THEATRES

OLIVE THOMAS

IN

MARY MURILLO AND EDMUND GOULDING'S

MADE BY SELZNICK

"THE GLORIOUS LADY"

DIRECTION GEORGE IRVING

DISTRIBUTED BY SELECT

SELZNICK PICTURES

ALL ABOARD FOR PROFITVILLE

WITH

OWEN MOORE

In P. G. Wodehouse's Saturday Evening Post Story

"PICCADILLY JIM"

Direction—Wesley Ruggles

LOADED WITH A CARGO OF SMILES

MAKE YOUR RESERVATION NOW

Made by Selznick

Distributed by Select

SELECT SP PICTURES

JOSEPH M. SCHENCK
Presents

NORMA TALMADGE

in

"The ISLE OF CONQUEST"

ADAPTED BY JOHN EMERSON AND ANITA LOOS

From Arthur Hornblow's widely-read novel, "By Right of Conquest"

Directed by Edward Jose

SELECT PICTURES CORPORATION

Lewis J. Selznick, President

WORLD PICTURES

critics say----

"It's a BEARCAT."

New York Review

"A substantial success."

New York Telegraph

"It has no precedent in recent productions. Strong, intensely dramatic, essentially human."

Exhibitors Herald

"Interesting types, competent cast."

Moving Picture World

"Has big appeal. Well directed—red-blooded—six reels bristling with suspense and heart interest. For a picture that supplies tense enjoyment, this is it."

Exhibitor's Trade Review

ROLIN COMEDIES

Produced by a comedy organization without a superior; many think it the best in the business.

The words have come to mean much to exhibitors during the last four years.

Now presenting "that funny little fellow with the large moustache"

"SNUB" POLLARD

in one reel comedies of originality and excellence.

Ask your Pathé exchange to screen one or two for you; you cannot fail to be much pleased.

These comedies start something with "Start Something," Oct. 26.

One a week thereafter.

Pathé Distributors

Pathé
Distributors

A play so strong that it ran for several full seasons at the famous Adelphi Theatre in London and was known as "one of the greatest melodramas ever written."

Jesse D. Hampton

presents

BLANCHE SWEET

in James Willard's celebrated drama

A WOMAN OF PLEASURE

Directed by Wallace Worsley

A 7 Part Special

The tale of a man who married to keep a woman's mouth shut, and a woman who married for money.

Harold Lloyd

Pathé
Distributors

in the New $100,000.00 Two Reel Comedies

They Came, They Saw, They Yelled!

Reviewers are a hard boiled lot, but flash them something real good and they'll show they are human.

When they saw the first two of these comedies they held their sides and wrote as follows:

"They certainly mark a big advance in this comedian's offerings, and the reviewer feels confident that they will register heavily with the exhibitor and the public. . . . 'From Hand to Mouth,' a wonderful array of fast moving and laughable events. . . . If the comedian's attempts to recruit an army of bluecoats don't make them laugh themselves out of their seats, audiences are hopeless. . . . These comedies should captivate and thoroughly entertain any audience anywhere."

—Tom Hamlin in Motion Picture News.

"Replete with laughter, thrills and everything that is necessary to form good clean fun. . . . No expense seems to have been spared."

—Herbert J. Hoose in Moving Picture World.

Produced by
Hal E. Roach

Pathé
Distributors

Pathé
Distributors

ALBERT CAPELLANI PRODUCTIONS Presents

DOLORES CASSINELLI

in THE VIRTUOUS MODEL

Adapted from Pierre Wolff's play, "The Gutter"

"Going, going,"- but not "gone"!
On the verge of selling herself she was miraculously saved. But that was merely the beginning of her romance!

Directed by Albert Capellani

Pathé
Distributors

The picture that a committee of 14 blasé film men saw with enthusiasm and unanimously gave the highest possible rating, the

HOBART HENLEY
PRODUCTION

Revealing the art of a truly master director

THE GAY OLD DOG

Adapted from Edna Ferber's Story.
By **MRS. SIDNEY DREW**

The word's HUMAN INTEREST have been done to death. They acquire a new meaning when used in connection with this delightful picture.

Directed by HOBART HENLEY

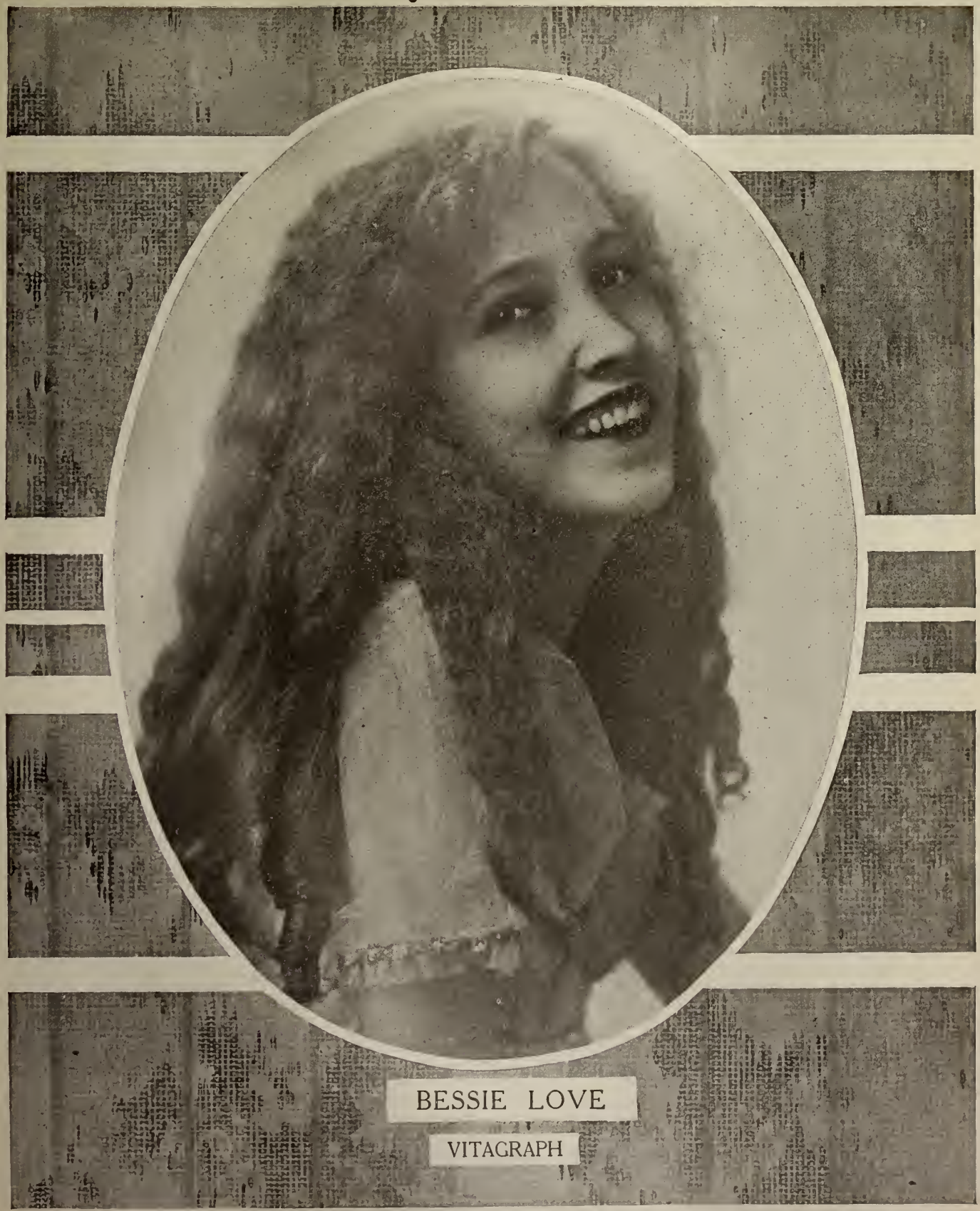
Pathé
Distributors

Harry T. Morey, Vitagraph's virile star, created a most favorable impression in his latest screen play, "In Honor's Web." His triumph in the film version of Charles Klein's great drama, "The Gamblers," is so well known as scarcely to require further mention. Albert E. Smith has announced his intention of starring Mr. Morey in an entirely new type of detective play.

CORINNE GRIFFITH

VITAGRAPH

Corinne Griffith, who recently scored in Vitagraph's screen production of Clyde Fitch's society play, "The Climbers," recently completed the feature to follow this special--"The Tower of Jewels." As in the case of her previous successes, she will wear many magnificent gowns in this picture, which is a society-mystery-crook play. She is being directed by Tom Terriss.



Bessie Love's final picture of the year will be "Pegeen," based on the successful novel of that name by Eleanor Hoyt Brainerd. "A Fighting Colleen" is the current Bessie Love production. Miss Love once more plays the part of a pugnacious little Irish girl--and plays it with the delightful artistry for which she is noted. "Pegeen" will be released by Vitagraph in December.

Gladys Leslie will next be seen in 'The Midnight Bride," adapted from "The Marriage of Little Jeanne Sterling," a widely read story from the pen of Charles Stokes Wayne. Commencing her screen career in the lighter roles, Miss Leslie has since proved that she is also an emotional actress of note. Her latest picture, "The Golden Shower," will be released by Vitagraph this month.

Skilfully Combine:

A very beautiful girl star—
Plus Love, romance, sentiment and charm.
Plus Melodramatic thrills and punch.
Plus Unceasing dramatic action.
Plus Electrically vibrant direction.
Plus Money and brains in production.
Plus Exceptionally keen and intelligent exploitation.

These are the elements contributing to the immediate success of the first

Deitrich-Beck Inc. production starring

Doris Kenyon

in

THE BANDBOX

Picturized from the famous novel by

Louis Joseph Vance

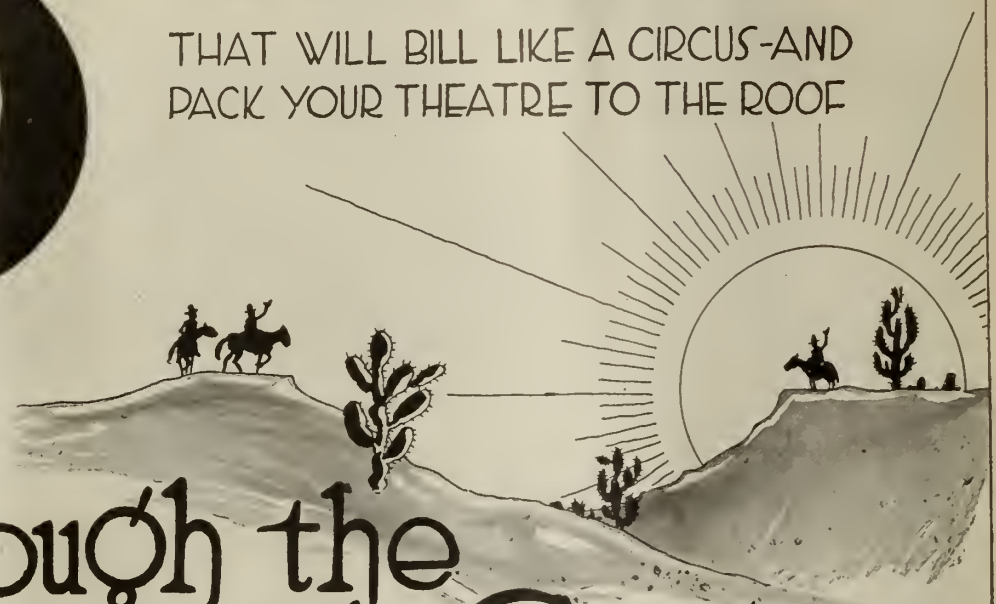
Directed by R. William Neill

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

C.S.

A "2 REEL WESTERN"

THAT WILL BILL LIKE A CIRCUS-AND
PACK YOUR THEATRE TO THE ROOF



"Through the Roosevelt Country with Roosevelt's Friends"

COMBINING THE INTENSELY INTERESTING STORY OF THEODORE ROOSEVELT'S RANCH LIFE IN NORTH DAKOTA WITH A WONDERFUL VISIT TO HIS FAVORITE HUNTING GROUNDS IN MONTANA AND WYOMING —

NOTE - A nation-wide publicity campaign by the local orders of the **ROOSEVELT MEMORIAL ASSOCIATION** will be given this feature and all exhibitors will receive their valuable co-operation

HALLMARK PICTURES CORPORATION

"SO IT'S UP TO YOU!"

That's what we said last week-But we were late saying it - TOM MOORE of Washington beat us to it! While the presses were printing our advertisement Mr. MOORE was signing a contract to show

"SOLDIERS of FORTUNE"

An ALLAN DWAN PRODUCTION

for an INDEFINITE RUN at his Garden Theatre

Mr. Moore heard the picture was available · He wasted no time · Instead of taking chances — he took a train for New York - And the production is being shown in his house TODAY ··

We've had scores of inquiries · We are considering the ones from exhibitors who are willing to give us REAL RUNS Take a tip from TOM MOORE! — See any REALART branch manager today

Presented by
MAYFLOWER PHOTOPLAY CORPORATION

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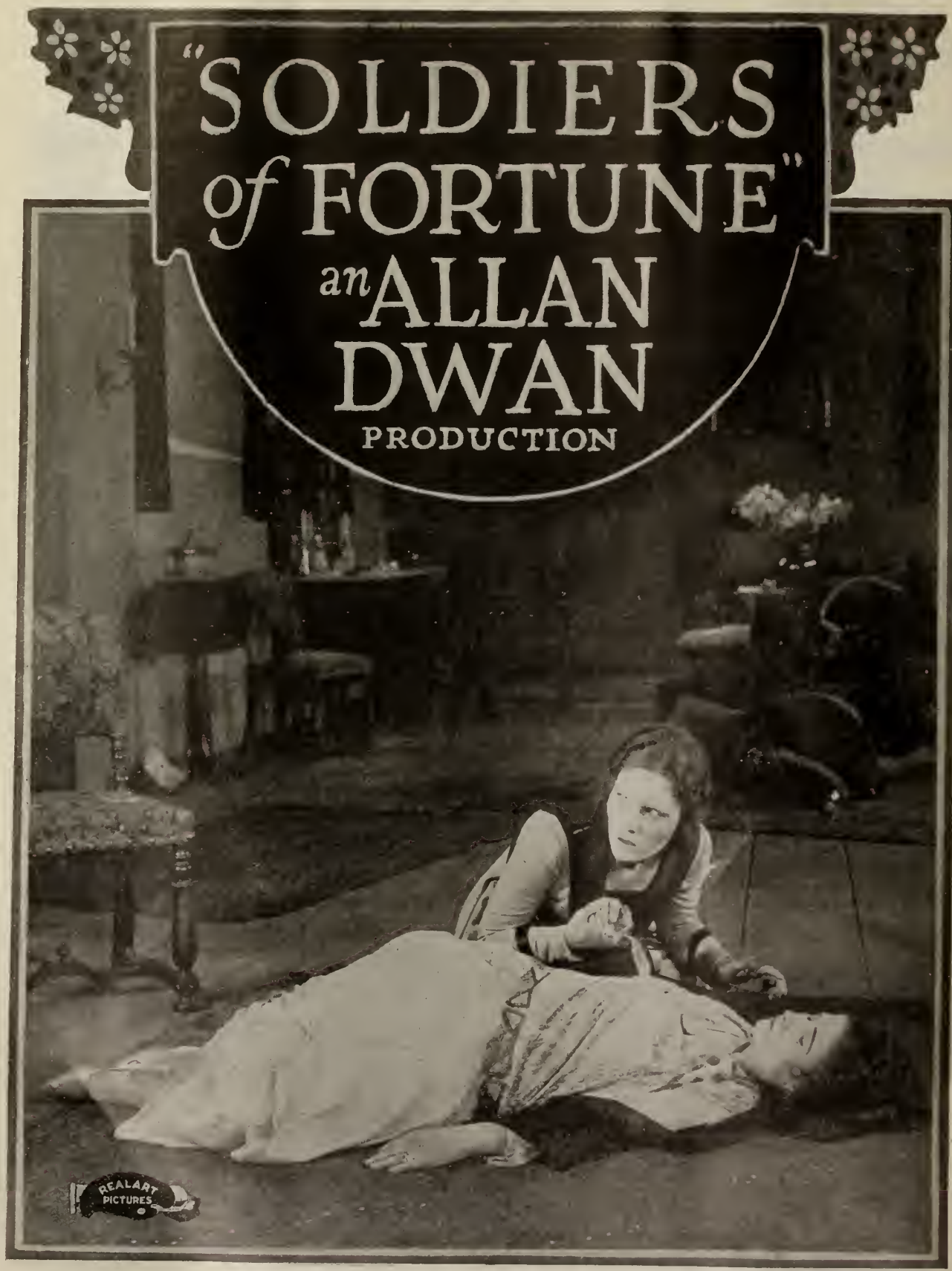
PICTURES CORPORATION

Arthur S. Kane President
112 West 42nd Street · New York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an ALLAN DWAN PRODUCTION
REALART PICTURES

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SOLDIERS OF FORTUNE BROKE HOUSE RECORD

MY GARDEN THEATRE TODAY

COMPELLED TO STOP TICKET SALE THREE TIMES

ALL OPENING RECORDS SHATTERED INCLUDING

MIRACLE MAN

ERSTWHILE SUSAN PACKED RIALTO

CONGRATULATE REALART ON SUCH A MERITORIOUS

FIRST RELEASE

TOM MOORE

"Back to God's Country"

Smashes Box Offices Records

Harry S. Carter, Manager of B. F. Keith's
Mary Anderson Theatre, Louisville, Ky., wires:

"Back to God's Country broke all attendance records. Crowds were larger than they were with The Miracle Man, The Unpardonable Sin, The Hoodlum, The Brat, Mickey and other big specials. Picture highly praised."

THE CRITICS UNANIMOUS:

"Back to God's Country affords the screen a distinct novelty in the use of wild animals . . . strong in its appeal and offering a tense bit of real drama that will reach the very heartstrings."—*Exhibitors' Trade Review.*

"A human drama that stands alone . . . one with dramatic fitness and charm of the unusual . . . the ingredients of success."—*Exhibitors' Herald.*

"Rich in beauty, filled with thrills and entirely out of the ordinary."—*Chicago Evening Post.*

"The artistic achievement of the year."—*St. Louis Times*

"A different picture . . . out of the ordinary . . . a man's picture but to a woman who loves woods and waters, it will appeal just as strongly."—*Chicago Tribune.*

"Something new in motion pictures. Plot, photography, locale and performers, all that is novel, unique and different with really big scenes and one of the few big productions."—*St. Louis Globe Democrat.*

A First National Special Attraction

The Play of the Year

"The Sacred Flame"

The Drama of—
and for—
the Hearts
and Minds
and Souls
of all Men
and Women

The Star—
Emily Stevens
The Author and
Director—
Abraham S. Schomer

Schomer-Ross Productions, Inc.

E.S. Manheimer, Sales Representative
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THE CAPITOL THEATRE

at its opening

WITH FIVE NEWS REELS

TO CHOOSE FROM SHOWED

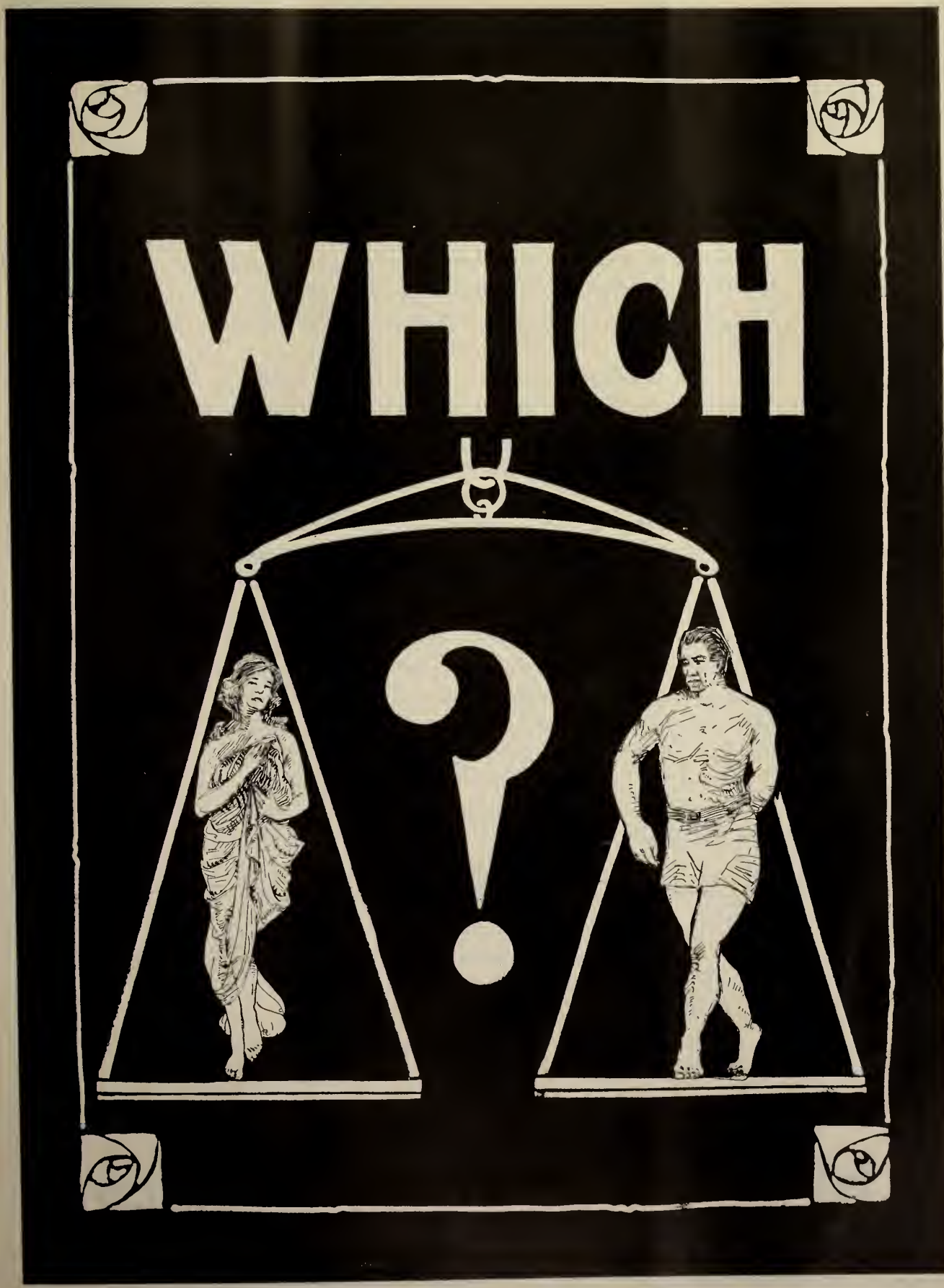
KINOGRAMS EXCLUSIVELY

KINOGRAMS

THE VISUAL NEWS *of* ALL the WORLD

Issued by
KINOGRAMS PUBLISHING CORPORATION

Distributed by
WORLD PICTURES


WHICH
?

HERE WE ARE AGAIN!

THIS is the first issue of the MOVING PICTURE WORLD that has been sent to our subscribers since the edition we printed under date of October 4. The interim has been filled, in a make-shift way, by sending to our subscribers a mimeographed report of the more important events that have taken place in the industry from week to week.

The typographical appearance of this issue is a result of troubles in the printing trade in New York City. The typesetters are not at work -- and have not worked in the printing house where the WORLD is published since October 1. For some time the presses were still.

By typewriting the matter we present, having it reproduced by a process of photoengraving that turned out pages into solid plates, we have been able, by the aid of sufficient pressmen to handle the edition, to deliver this number to the postoffice and to the news company for distribution throughout the country.

The technical terms are not of interest to the layman. What is of paramount interest to our subscribers and to ourselves is the fact that after a lapse of four weeks we are able to turn out this issue in a form for which we offer no apology.

The Literary Digest first put the method we here employ into practical use. Several other trade papers are issuing under the same process. It is a matter of satisfaction to the publisher that the staff was able by a concentration of effort to prepare the present issue in a matter of little more than three days.

The ends of the lines are uneven. At first glance the matter will read "unusual" -- but after you read awhile, forget that you are reading typewriting -- and you'll enjoy the novelty of the situation.

You will, in fact, have a share in the fun we have had in getting the issue to press.

MOVING PICTURE WORLD

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, November 8, 1919

THE PRINTER NOT OUSTED—YET

THIS WEEK'S ISSUE of the Moving Picture World marks its progression from the mimeograph to the typewriter-photographic stage. It is not the journal its subscribers for nearly thirteen years have been accustomed to reading. Nevertheless it does, we believe, reflect the spirit of the times as the times are interpreted by the best thought of the publishers of New York.

The Moving Picture World is standing for a principle--the principle of having a voice in the conduct of its own affairs. It does not say to the organized printers of New York "You shall not with our consent receive $50 for forty-four hours' work." It does insist that it takes two to make a bargain. It insists that in the determination of a rate of pay which it will be expected to ratify that on all points its interests shall be represented by an arbitrator.

The New York printers have declined to submit to arbitration the question of a reduction of hours from forty-eight to forty-four. They have declined to accept an increase in pay of $6 a week and permit all other questions in controversy to be passed upon by an impartial referee. While the World with other journals is a victim of the internal dissensions in the typographers' and pressmen's unions it believes the question of arbitration to be the big issue.

In following the lead of the Literary Digest--and acknowledgment is hereby made to the Digest and also to the Dry Goods Economist for courtesies extended--the World does not hesitate to concede that this method of printing is a makeshift, an expedient born of stern necessity. The compositor is still a monarch in the realm of the Art Preservative of All Arts. But his status is changed. Where for centuries he has been an absolute monarch he is now, thanks to the typewriter and the art of the photoengraver, reduced to the humbler role of a constitutional monarch.

Publishers there are in New York who look forward to the time when the compositor as we know him today will be a superfluity, a non-essential factor in the work of conveying a printed message to the public. Frankly, we believe these men are oversanguine.

From a host of its readers the World has received hearty praise for its stand in the past few weeks--for its determination to resist a rule which must spell ruin in the end.

INDIANA WOMAN FIGHTS BLUE LAW

INDIANA'S widely known woman exhibitor, Dolly Spurr, president of the Mutual Theatre Company, operating the Royal-Grand, Indiana and Lyric theatres at Marion, is proving herself a real crusader in the fight she is waging to give the people of Marion motion picture shows on Sundays.

Arrested three times in one day and thrown into jail for five hours but still undaunted, Miss Spurr is receiving letters of commendation from exhibitors all over the country for the way she is conducting her campaign for Sunday shows.

On Sunday, October 12, Miss Spurr and her brother, Howard, were arrested three times for attempting to stage a show at the Lyric Theatre. Approximately 5,000 citizens made a public protest of the action of the officials. On Sunday, October 19, Miss Spurr and her brother showed "Mickey" at the Lyric free of charge, and there was no interference by officials. On Monday, October 20, Mayor Elkanah Hulley introduced an ordinance in the city council to prohibit theatrical, motion picture and other exhibitions and entertainments on Sundays.

Police Allow Free Show

Those in touch with the situation say that Mayor Hulley introduced the ordinance because he probably felt that the circuit court judge would rule with Miss Spurr on the Sunday opening question. The appealed case, however, will not be tried in the circuit court until the November term.

Miss Spurr showed "Mickey" at the Lyric on Sunday, October 19, charging no admission, and it was estimated that more than 3,000 men, women and children attended. On the next day Miss Spurr ran a half page advertisement in the Marion newspapers in which she asked why it was any more injurious and why any more unlawful for people to witness the picture without paying admission than to pay to see it. By doing this she seems to have driven home her point that Sunday shows should be permitted.

The incidents attending the arrest of Miss Spurr and her brother on the previous Sunday were said to have been the most exciting the city of Marion had experienced for many months. One woman and a boy were slightly injured when policemen attempted to force the crowds away from the theatre, and for a time it was feared that real violence would be attempted.

Police Error Starts Trouble

The activities began just after Miss Spurr and her brother opened the Lyric 2 o'clock in the afternoon. At that time about 1500 persons were waiting to gain admission. Instead of waiting until the crowd got inside and then making the arrest, policemen attempted forcibly to prevent patrons from entering. The crowd grew angry and for a time the police had difficulty in restraining them.

As soon as the tickets were sold and the picture flashed on the screen, Miss Spurr and her brother were taken to police headquarters. No charges were placed against them at that time, the chief of police merely warning them not to try to open the theatre again. As soon as they were released they returned to the theatre and started to give another show. They were arrested again.

On the second arrest they were taken to the county jail, where they were forced to remain until their attorneys could institute habeus corpus proceedings in the circuit court. When the application was filed with the circuit court judge he asked why bond had been refused Miss Spurr and her brother. The reply was that it has been impossible to reach the mayor.

The court then asked that the mayor be located and inquiry made as to whether or not he would accept bond. The hearing was halted while the mayor was called and a few minutes later bond was provided and accepted. However, it was five and one-half hours from the time the Spurrs were arrested until the bond was accepted, practically all of which time they were forced to remain in jail.

After their second release the two exhibitors returned to the theatre. An immense crowd had gathered outside and the inside was filled to overflowing. The crowd demanded that Miss Spurr start the picture again and she acceded to the demands.

Just before the picture started, Daniel Fendall, proprietor of a retail clothing store, mounted the stage and made a stirring speech in behalf of Sunday motion pictures and urged the crowd to stand with the Spurrs in the effort to get the Sunday shows permitted. While he was speaking, a policeman, in attempting to get into the theatre, ran his elbow into Mrs. Fendall's eye and a near riot almost resulted.

"Cop" Burned in Effigy

As soon as things quieted down a bit, the picture was started and Miss Spurr and her brother were again arrested. The crowd followed the police and the Spurrs to the city hall and demanded their release. After bond was provided, Miss Spurr addressed the crowd from the steps of the city building. She told them how she appreciated their support, urged them to refrain from any violence, and informed them that no further attempts would be made to open the theatre that day.

After a few rousing cheers for the Spurrs the crowd adjourned to the public square, where a huge bonfire was built to celebrate the occasion. Stirring speeches, in which Sunday shows were demanded and the city officials criticised, were made by some of the prominent citizens, after which a dummy traffic cop was burned in effigy.

The fight is still on and much interest is being manifested in the outcome.

Threatens Imprisonment

The penal clause of the ordinance provides that the members of any firm or corporation violating any of its provisions shall be fined not less than $25 and not more than $300, to which may be added imprisonment in the county jail for a period not to exceed six months.

The measure was referred to the ordinance committee and will be taken up at the next regular meeting of the council. It was introduced in accordance with Mayor Hulley's policy to prohibit the operation of motion picture shows on Sunday.

Miss Spurr and her brother appeared in city court on Monday, October 13--the day following her arrests --and entered pleas of not guilty with findings of guilty on charges of Sabbath breaking. The hearing was a formal one and was done so that the case might be appealed to the circuit court in order that a test case could be made of it.

SELECT ANNOUNCES NEW MAGAZINE

Select Pictures Corporation announces to the trade in general and to exhibitors in particular the publication of a new magazine, soon to be issued, titled "Select Times." The magazine is described as a new departure in motion picture journalism and is said to offer many new innovations in the way of genuine service and co-operation between the exhibitor and distributor.

"Select Times" is to be an exhibitor's magazine, first, last and always. An advisory board, consisting of fifty of the country's leading exhibitors, is to keep the pages of "Select Times" continually filled with brisk and breezy reading matter relating to exploitation, showmanship, service and other kindred subjects.

THE CAPITOL A THING OF BEAUTY

ADJECTIVES have been used to such an extensive degree in the film industry that such expressive and useful words as "bewildering" "magnificent" and "superb" have been polished entirely away by use.

But the opening of the Capitol theatre at Broadway and Fifty-first street on Friday evening, October 24, gave the aforementioned adjectives a new front, a new start, and an entirely worthy place in the sun of descriptive literature.

A House of Wonders

The Capitol Theatre, as shown to the startled eyes of the 5,300 persons who filled it to capacity, was magnificent, was bewildering, was superb.

Which adjectives apply to its size, its decoration, its stage settings, its whole conception and the execution thereof.

Announced and widely advertised as "the largest theatre in the world", the Capitol lived up to the line. The seating capacity, 5,300, does not begin to tell the story of its great size, as there is no gallery, and the number of seats in orchestra and balcony was subordinated to the comfort of the patrons.

Pictures Were Dominated

Although designed as a temple of motion pictures the Capitol in a unique way has gone far beyond the ordinary staging of the photoplay, in fact, so far that the picture part of its program is altogether dominated by the settings and execution of Ned Wayburn's revue.

Out of the eleven numbers on the program four were devoted to pictures and the seven others to Arthur Pryor's music and Ned Wayburn's Demi Tasse artists.

The feature picture was Doug Fairbanks' "His Majesty the American," first of the United Artists releases. The remainder of the film entertainment was supplied by a news reel, a Universal dog comedy, "The Eternal Triangle," a Prizma color picture, Hy Mayer's Capitol Travelogue, and a short feature showing the Demi Tasse revue engaged in rehearsals.

Revue Was Spectacular

All the creative genius which Ned Wayburn put into Ziegfeld productions went into his Demi Tasse revue. Numbers done with a setting after the silhouette idea and numbers done with a fantastic touch as "Milady's Dressing Table," and numbers touched with all the colors of the big chorus as the finale, "The Capitol Tower," were staged with an originality that never failed to register.

The revue was a surprise in every respect. Few had come prepared for the lavishness with which it was put on. And few had come prepared for the length of the entertainment. When the last foot of the Fairbanks film had been shown and the house started to empty the clock stood at 12.15.

Another of the theatre's features, in itself sufficient to attract patronage from music lovers, is Arthur Pryor's resident band, to be known as Pryor's Capitol Band.

The Capitol's musical ambitions are high. Arthur Pryor is a member of the staff of the house, with the title of musical director and is installed with his concert band of 70 pieces as the theatre's permanent musical organization.

No Stringed Instruments

No strings are employed in the Proir renditions, only brass and reed instruments being used, a novelty in itself for any theatre.

A number of soloists will lend variety to the program, among them Ernest F. Jores at the organ.

The principals in the revue include Muriel de Forest, Pearl Regay, Mae West, Lucille Chalfont, Janet Stone, Dorothy Miller, Paul Frawley, Will Crutchfield, Jim Toney and Arthur Franklin.

The entertainment provided was too elaborate for extensive analysis. Particular mention must be made of the final number, "The Capitol Tower," a Ned Wayburn creation with a great tower reaching into the top stage, illuminated with electric lights and further lighted by a number of young women ascending and descending the spiral staircase.

Mammoth, but with No "Sense of Space"

In spite of the great size of the Capitol, there is no "sense of space" which usually awes in such large structures. And despite its vastness it is no hand-made edition of Mammoth Cave. In point of sumptuous lavishness it is unexcelled. Primarily it is in empire style in interior architecture, ornamentation and decoration. The entrance lobby with its marble walls is treated in soft colors, almost pastels, with cafe au lait shades predominating and gold covering the stucco or plaster ornamentation. This gold is glazed with soft green to produce an Etruscan effect.

The entrance lobby leads to the main lobby. It spreads out luxuriantly to right and left and fronts a wonderful marble staircase. Here massive walls of dark walnut rise to a beautiful ceiling of rich ornamentation in Roman gold and cafe au lait tints. Five great panels enclose murals of unusual interest and beauty.

Ascending the marble stairs the grand promenade is encountered - a spacious elongated chamber with an arched ceiling of great beauty and delicate ornamentation in ivory and gold with cameo panels in soft colors on splendidly modeled Wedgewood effects. There are comfortable divans from which a view is obtained of the Fifty-first street entrance, separated by a marble balustrade. On the wall is a mural seventy-two feet long.

The Auditorium Reminds of Versailles

Entering the auditorium a burst of color and gold meets the eyes. It is blended with the architecture with such fidelity to the true empire style that the beholder is carried in imagination to Fontainbleau or Versailles, where the finest of this style exist. The prosceneum arch, the vast ceiling with its three large and twelve smaller domes, the vistas of columns and the walls themselves are all glazed, blended and softened to one harmonious whole. This decorative scheme is enhanced by the brilliant array of French rock crystal chandeliers which, with the rich hangings, complete the decorations. Eleven of these creations hang from the main ceiling and others are to be found in the grand promenade and the main lobby. These shimmering crystals formed the collection so long seen at Sherry's and their value has been generally put at $75,000. The horrors of war prevented manufacture of the product abroad and Sherry's was stripped of the coveted brilliants and they were re-made at the studios of Black and Boyd.

The Capitol organ was made by the Estey Organ Company and is so tremendous in size that it was delivered in installments of carload lots. More than 15,000 square feet of lumber were used in making the wood pipes. The smallest pipe is the size of a lead pencil while the largest would easily contain 135,000 of the smaller pipes. It is arranged to make possible beautiful antiphonal effects seldom heard in theatres. Ernest Jores and Robert Berentsen are the organists.

Established As An Institution

Standing out as it does in size, beauty, and program, the Capitol has unquestionably established itself among the institutions of New York City. And in spite of the lavishness of its entertainment, it is natural that the theatre will be visited for some time to come merely for a view of its wonderful interior.

HARRY J. COHEN RETURNS FROM SURVEY ABROAD;

PLANS TO INVESTIGATE AUSTRALIAN CONDITIONS

HARRY J. COHEN, manager of Metro Pictures Corporation's foreign department, has returned from a three months' personal survey of the motion picture situation in England, France and Sweden. What he saw in Europe confirmed the impression obtained by President Richard A. Rowland, who returned from abroad before him, that the old world is a rich field for American photoplay exploitation.

Mr. Cohen came back with a bundle of famous European plays, which the metro officials now have under consideration as vehicles to round out the "perfect thirty-six" celebrated dramas and notable novels from which Screen Classic, Inc., is to produce its 1919-20 output of "fewer and better" pictures.

Perhaps the most illuminating of Mr. Cohen's observations was the statement that 75 percent of Europe's entertainment for the next two or three years must be supplied by American producers. This applies particularly to motion pictures. He found that English and Continental entertainment is woefully short in quantity.

Mr. Cohen is planning a trip to Australia within thirty days. He will make an exhaustive survey of the territory, believing that it should be as fruitful for American enterprise in general and Metro enterprise in particular as he found Europe to be.

FIRST NATIONAL EXPLAINS ITS ATTITUDE TOWARD

E. H. HULSEY'S CONSOLIDATION WITH S. A. LYNCH

FOLLOWING the announcement by E. H. Hulsey, of Dallas, that he has consolidated his theatre interests in the southwest, an official statement is made by the First National Exhibitors' Circuit which explains its refusal to deny or affirm rumors of the amalgamation.

"There was no aspect of the proposition," says James D. Williams, manager of the Circuit, "that in the least degree affected Mr. Hulsey's position with the First National. Every member knew that he was absolutely loyal to the organization, and that whatever affiliation he made would only serve to strengthen the Circuit's theatre representation in the territory for which he owns the franchise. Satisfied of this we saw no necessity for intruding on Mr. Hulsey's plan with any statement of explanation which at best could only anticipate one of two things--either that he would consolidate or that he would not.

"First National's home office has the privilege of accepting or rejecting any and all contracts for bookings; and because of this the Circuit was amply protected in any contingency, had one arisen. Had there been any truth in the reports that Mr. Hulsey was disposing of his theatres to Mr. Lynch the situation, so far as First National was concerned, would have remained unchanged.

Continues As A Director

"No First National franchise can be disposed of by any member without first respecting the rules and regulations controlling it; and these are of a character that precludes any possibility of changes in our territorial strength that would be detrimental to the Circuit. Mr. Hulsey's franchise is equivalent to a rating of 4½ per cent of First National's holdings.

"He continues as a member of the board of directors; and this fact in itself is an obvious indication that his consolidation with Mr. Lynch does not bring any change in his official connection with First National; and that it does not affect in the slightest his outright and individual ownership of the Circuit franchise for his territory.

"The amount of rumor that attended his affiliation with Mr. Lynch was due largely to inspired propaganda which had no foundation in truth. In effect the consolidation has a result to First National almost identical with that which followed the affiliation between N. H. Gordon, our New England franchise owner, and another circuit of theatres in his territory. It simply added more theatres to the large list already owned, controlled and operated by First National.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly, at New York, N. Y., for Oct. 1, 1919:

State of New York,)
County of New York,) ss.:

Before me, a notary public in and for the state and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York; editor and managing editor, George Blaisdell, 516 Fifth avenue, New York; business managers, John F. Chalmers, J. P. Chalmers, E. J. Chalmers, 516 Fifth avenue, New York.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers, E. J. Chalmers, all at 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS,
Business Manager.

Sworn to and subscribed before me this 18th day of Oct. 1919.

(Seal.) SADIE H. SASS,
Notary Public
New York County No. 550
N. Y. Reg. No. 10439

(My commission expires March 30, 1920.)

PATHE RELEASING FOUR BIG FEATURES

Paths will distribute during November four of the biggest box office attractions in its history. Beginning with "The Old Gay Dog," the Hobart Henley special starring John Cumberland, the November list includes "A Woman of Pleasure," first Blanche Sweet special produced for Pathe by Jesse D. Hampton, set for issue on November 9; "The Right to Lie," a Dolores Cassinelli special, produced by the Albert Capellani Productions, Inc., and directed by Edwin Carewe, listed for November 16; and "Dawn," produced by J. Stuart Blackton, starring Sylvia Breamer and Robert Gordon, listed for distribution November 30, and based on the book by Elinor H. Porter.

LEWIS J. SELZNICK ORGANIZES NEW ENTERPRISE

UNDER TITLE OF NATIONAL PICTURE THEATRES

THE WORLD just before going to press has received from Lewis J. Selznick an announcement of the formation of National Picture Theatres, Inc., which he accomplished very recently. Only a summary of the details can be printed in this issue, the conditions of publication and the lateness of the hour compelling us to condense Mr. Selznick's announcement as follows:

"The National Picture Theatres, Inc.," says Mr. Selznick's statement, "is a mutual organization with its membership and directorate consisting of exhibitors. One hundred thousand shares of common stock have been purchased outright by Mr. Selznick for $100,000 cash. One share of common stock will be included without charge with all purchases of preferred stock.

"The organization takes the exhibitor into a sustaining partnership with 'fifty-fifty' responsibility and authority. The formation of the organization is designed to effect a merger of motion picture theatre owners, granting each individual member the proportionate power of management which will govern the activities of the collective body.

"The officers of the company, the directors and an executive committee of the board of directors will be selected solely from exhibitor stockholders. No executive salaries will be paid by the organization. As an assurance that the officers are financially committed to the success of the enterprise, each of the officers will subscribe to a fixed number of shares according to the importance of their territory."

Mr. Selznick goes on to say: "The enterprise is likened to a mutualized insurance company--conducted for the benefit of shareholders with all savings of administration becoming common property and maximums of overhead fixed and protected. National Picture Theatres, Inc., will make its own pictures and will purchase complete productions.

"Distribution will be effected through Select Pictures Corporation with an established clientele to insure a ready market at the outset. Distribution at fixed charges made through Select exchanges means an economy in operation that would be impossible under other arrangements. Foreign distribution will form an important part of the organization and this also will be effected through Select's exchanges in foreign countries."

FAMOUS PLAYERS-LASKY STOCKHOLDERS TO VOTE ON

ISSUING $20,000,000 WORTH OF PREFERRED STOCK

IN ORDER to provide for the extension of its business the Famous Players-Lasky Corporation has called a special stockholder's meeting to authorize an issue of $20,000,000 in 8 per cent. cumulative convertible preferred stock, $100 par value, and an increase in common stock of 250,000 shares with no par value.

It is the intention to issue at this time $10,000,000 of the preferred stock. Of the 250,000 shares of additional common stock, approximately 182,000 shares will be set aside to provide for the conversion not only of the $10,000,000 preferred stock now to be issued but also of the $10,000,000 authorized but unissued preferred stock.

Subject to the necessary stockholders' action, holders of record of November 13, 1919, will have the right to subscribe at par up to November 28 to one share of the new convertible preferred for each two shares of common held. On or before November 28 payment in full must be made to the Empire Trust Company.

The $10,000,000 preferred is being underwritten by a syndicate headed by Dominick & Dominick and Hallgarten & Company, acting in conjunction with Kuhn, Loeb & Co.

Create Finance Committee

A finance committee has been created on which large banking interests will be represented. H. D. H. Conniok, vice-president of the American International Corporation, has resigned that position in order to become an active executive of Famous Players-Lasky, where he will be chairman of the finance committee. Other members of the finance committee will be Frederick G. Lee, president of the Irving Trust Company; Gayer G. Dominick, of Dominick & Dominick; Maurice Wertheim, of Hallgarten & Co, and Adolph Zukor, president of Famous Players-Lasky.

The balance sheet of the corporation as of Sept. 27, 1919, giving effect to the sale of $10,000,000 of preferred stock, shows net assets, not including good will, of $22,326,443, or 223 per cent. Of the total amount of preferred stock to be issued. Net earnings before taxes for the first six months of 1919 were $2,439,337, or at the rate of nearly $5,000,000 for the year.

INVISIBLE HAND" TITLE OF NEW VITAGRAPH

STARRING ANTONIO MORENO IN ANOTHER SERIAL

ALBERT E. SMITH, president of Vitagraph, has decided on "The Invisible Hand" as the title for the next Antonio Moreno serial now under way in and about the Vitagraph studio in Hollywood. The picture is being made under the direction of William J. Bowman and his assistant, Jack Pierce. It is expected that the first episode will be released the week following the final episode of "Smashing Barriers," the current William Duncan chapter-film.

Vitagraph has Mr. Moreno with a strong cast of supporting players with Pauline Curley playing opposite the star as the girl detective, Anne Crawford. Among the other principals are Jay Morley, Brinsley Shaw, George Mellorest and Sam Polo.

"The Invisible Hand" deals with the attempt of masters of crime to organize for protection with the hand of the government, invisible through its secret service, stretching out to circumvent their efforts. In view of its theme the title is a happy selection. It suggests the mystery that runs through its fifteen chapters.

The new serial gets away from the locales of canyons, mountains and the wide, open spaces. It does away with Indians, cowboys, outlaws and tribes of all nations. It presents a thrilling struggle between law and order, as represented by our government against the underworld in most subtle machinations.

PHILADELPHIA VITAGRAPH IN NEW QUARTERS

With Vitagraph, Inc., as the general host and all its stars now in the East as special hosts and hostesses, the new quarters of the Philadelphia branch of that pioneer in the motion picture industry held a housewarming on Monday, October 27. The Philadelphia branch two weeks ago moved from 229 North 12th street to a more commodious building at 1215-7-9 Vine street.

Among the players to go to Philadelphia for this occasion were Alice Joyce, Corinne Griffith, Gladys Leslie, Jean Paige, Harry Morey and Earle Williams. They were accompanied by Arthur V. Smith, a brother of Albert E. Smith, president of Vitagraph, who represents the president at the Brooklyn studio, and William Wright, who represented the general offices at 1600 Broadway, New York.

The Philadelphia branch is under the supervision of J. S. Hebrew. Scores of exhibitors were present as invited guests. The salesmen for the territory also were on hand.

SELZNICK INSURES RAPF FOR $500,000

As protection against the possible loss of the services of Harry Rapf through accident or death, Selznick Pictures Corporation has just insured their new West Coast general manager of production in the sum of $500,000. The policy was issued just before Mr. Rapf left New York for California. Before leaving for the coast Mr. Rapf was in charge of production at the Selznick Fort Lee studios.

BROOKS MADE SERIAL SALES HEAD FOR PATHE

Edgar O. Brooks, for more than a year manager of the exploitation department of Pathe's exchanges, has been promoted to be serial sales manager. In his new position Mr. Brooks will have complete charge of marketing the product that has brought fame to Pathe --the chapter-form of motion pictures.

INTERNAL REVENUE INSPECTOR INFORMS SHOWMEN

THAT ILLEGAL TAX TICKETS ARE BEING USED

WASHINGTON, D. C., exhibitors were startled recently by the appearance of an inspector of the Internal Revenue Department who informed them that the tickets they were using were illegal. The trouble was that the tickets failed to show the actual price of admission, the amount of the tax and the total. For instance, the announcement was made that the price of the tickets was "17 cents, war tax included," whereas the statement should have been "15 cents, war tax 2 cents, total 17 cents."

One concern having a chain of theatres had approximately 300,000 tickets of the objectionable type. The inspector immediately got in touch with Deputy Commissioner James M. Baker, at the Treasury Department, who stated that the exhibitors were not to be molested at that time, but should immediately replace the tickets with new ones of the proper type.

In face of this, the Automatic Ticket Selling and Cash Register Company, of New York, has a letter signed with the name of Mr. Baker, "per M. J. West, assistant," stating that "Theatres having quantities of tickets on hand printed prior to the passage of the Revenue Act of 1918, which show the admission price or the gross price of admission including the tax--the established price, amount of tax paid, and total not being stated separately as required by the regulations--may secure rulings from this office with respect to the continued use of such tickets. Samples of the tickets, together with complete information as to the number on hand, date when printed, and approximate number used daily should be submitted for consideration. Tickets on which no price appears cannot be used, as the sale of such a ticket would subject the vendor to a fine of $100 under the provisions of sections 800-d of the Revenue Act of 1918."

EASTMAN KODAK COMPANY PAYS EXTRA DIVIDEND:

DIRECTING BOARD INCREASED TO ELEVEN MEMBERS

THAT there is still a lot of money being made in the manufacture of raw film, in spite of the activity of competitors, is proved by the fact that the Eastman Kodak Company has announced an extra dividend of two and a half per cent, payable on December 1. This dividend does not look like very much to the uninitiated, but when it is paid to the stockholders they will have received exactly forty per cent on their stock during the year, with the pleasant possibility that there may be some more extras declared.

At the annual meeting of the stockholders of the company the board of directors was increased from nine to eleven members. James S. Havens, the company's counsel, and William G. Stuber, general superintendent, were elected to the two new directorships, and Lewis B. Jones, advertising manager, was named to fill the vacancy on the board caused by the death of Henry Alvah Strong. Mr. Jones has been with the company since the time when he alone was the whole advertising department, while Mr. Strong was the financial backer of Mr. Eastman, and the president of the company.

George Eastman is continued as president. Walter S. Hubbell, who has been secretary, was made vice-president and empowered to act in the absence or inability of Mr. Eastman. Other vice-presidents are Frank W. Lovejoy, Frank S. Noble, Mr. Stuber and Mr. Havens, the last named also acting as secretary. The position of treasurer, made vacant by the death of Mr. Strong, was not filled, but Jack L. Gorham was named assistant treasurer.

EARL HURD MADE SUPERVISOR OF CARTOONS FOR

FAMOUS PLAYERS-LASKY EDUCATIONAL DEPARTMENT

EARL HURD, whose reputation as a newspaper artist and cartoonist and as one of the originators of the animated cartoon in motion pictures is of long standing, has been appointed supervisor of animated cartoons for the educational department of the Famous Players-Lasky Corporation. In his new post Mr. Hurd will have under his direction a staff of twenty artists who will prepare animated cartoons and diagrams in connection with films produced by the educational department of Famous Players-Lasky. Several new processes, it is stated, will be revealed in the artistry of the drawings.

One of Mr. Hurd's first tasks will be the production for the Paramount Magazine of a series of Bobbie Bumps cartoons, which this well-known cartoonist originated during his period of service with the Paramount-Bray Animated Cartoon service, of which he was one of the organizers.

Animated drawings will constitute the major portion of the work to be produced under Mr. Hurd's supervision. Cartoons for educational work will be featured. Diagrammatic animation will be recognized as a distinct line of advance in the preparation of motion pictures for educational or industrial purposes.

Films of the nature of "The Four Seasons," which was completed before Mr. Hurd's arrival from California, and which by means of animated drawings showed the earth circling around the sun, will be produced for educational exhibitions. Along the same line animated drawings will be utilized to present subjects which cannot be intelligibly presented by the camera.

ARTHUR ROBERTS JOINS LEHRMAN

Arthur Roberts, former film cutter for Sunshine Comedies, has joined the staff of Henry Lehrman Comedies at Culver City, Cal., as film editor. From the Lehrman publicity department also comes the announcement that a brick building for the projection room is now nearing completion and a Simplex projector is being installed for the running off of scenes as they come daily from the laboratory. The still department will also be included in the new building's accommodations.

"UNCLE TOM WITHOUT THE CABIN" AT THE NEW YORK STRAND AND RIALTO AND GRAUMAN'S, LOS ANGELES

RUBBERNECKING IN FILMLAND

(EDITOR'S NOTE--This story was written by Giebler for the issue of October 11, the first number missed owing to the strike situation in this city. Although much has been written concerning the subject of which it treats, that of D. W. Griffith's "Broken Blossoms," this story is printed as one more contribution to the work of the director and everyone who had a part in its creation.)

Usually, Rubbernecking takes me pretty well all over the colony. I watch a "heavy" doing his dastardly deeds on one stage; listen while a hero pours impassioned words into the shell-like ear of a lady lead on another, and then retire to my luxurious office, seat myself in front of my hand-wrought, jeweled typewriter and beat out the thrilling tale.

This week was different. Instead of stalking stars all over the face of Filmland I inhabited one spot, while Filmland passed in review before my delighted eyes-Filmland in its best bib and tucker, in its powder and paint, in its jewels and spats.

To quote the billboards and the press, the occasion was David Griffith's personal presentation of "Broken Blossoms" at Clune's Auditorium. But it was more than that to Filmland.

It Was Griffith's Farewell

To the colony it was David Griffith's last personal presentation. The announcement that the Griffith organization will leave Los Angeles has not been given out officially, but the colony knows it is going, and the hundreds of players who sat in the audience that night knew that Griffith was telling us goodbye in the splendid presentation of his greatest play.

And a few of us knew that he would have said goodbye in as many words in the little speech he made at the close of the show if it had not been that he got a lot of tears mixed up in his voice and almost choked on a large rough sob that stuck crossways in his throat.

Filmland Well Represented

Everybody was there--the big, the little, the inbetween; players, producers, artists, artisans. They came in ones, twos and in bunches. Many of the players brought their folks, many brought their wives, and many brought their husbands: Charlie Chaplin and Mildred Harris Chaplin; Geraldine Farrar and Lou-Tellegen; Nazimova and Charles Bryant; Robert Brunton and Mrs. Brunton; Mr. and Mrs. Maxwell Karger; Fred Niblo and his better half, Enid Bennett; Charles and his missus; Edward Le Saint and Stella Razeto.

Mary Pickford and Lillian Gish came in together and hurried through the lobby to their box, but Lillian did not escape so easily going out.

A Triumph For Miss Gish

The crowd that always stands around watching the stars on an occasion of this kind were content with a cursory glance at Miss Gish at first, but after they had seen the show they wanted something more; they wanted to see a close-up of this wonderful girl who had wrung their hearts and uplifted their souls with the splendid quality of her art.

They wanted to touch her hand, to pluck at her gown; they wanted to kiss her--and many of them did just that--before the bewildered girl fought her way to the curb and the safety of her car.

I Could See--

From where I sat I could see Jack Pickford, Tom Meighan, Bobby Vernon, Monroe Salisbury, Viola Dana, Clarine Seymour, Bert Lytell, Mack Sennett, Ralph Graves, Samuel Goldwyn, Cecil De Mille, Reginald Barker, Mabel Normand, Frances Nelson, Robert Warwick, Colonel W. N. Selig, Seena Owen, Priscilla Dean, Doug Fairbanks, Jeanie MacPherson, Louise Glaum, and Ted Reed without turning my head, and by working said swivel in the Rubberneck I could focus on George Tucker, Marshall Neilan, Elmer Clifton, Syd Franklyn, Sol Wuertzel, Ernest Warde, Donald Crisp, Frank Beal, George Melford, Kathleen Clifford, James Neill, Edythe Chapman, and George Siegmann.

Two girls in front of me were spotting film stars like kids do when they stick a finger in their mouth and smack it into their palm when they see an ancient white horse or a man with a cane or whatever they are spotting.

Enjoying a Feminine Neck

One of the girls was a fine spotter; she got Doug Fairbanks, Fatty Arbuckle, Viola Dana, Shirley Mason, Bessie Love, Bryant Washburn, Madlaine Traverse, Dorothy Gish, Kathlyn Williams, Wallace Reid--she used two fingers on Wally, I noticed--Lila Lee, Anna May, George Beban, and May Allison before she ran out of "gas"--saliva, that is-- and I don't know exactly how many more before I began listening in on her little game.

Lou-Tellegen and Geraldine Farrar and a party were directly behind me in a lodge, and a woman who sat near was very gratified and excited over her happy proximity to the famous pair.

--Then Came "Broken Blossoms"

How I envied that woman her neck! She rubbered around every few minutes and brought back a fresh and flattering observation each time, and even after the lights went down she took a long look, turned to her companion with a sigh and said: "She looks like a million dollars even in the dark."

Of course, all of this happened before the show started.

After George Fawcett began speaking the beautiful prologue and Carol Dempster began her dancing, stars and everything else but the stage were forgotten.

After the prologue, "Broken Blossoms."

Its Pathos And Appeal

Was ever anything like this done before? Will anything like it ever be done again? Was ever a characterization given like that of Lillian Gish? Human interpretation ever put into a difficult part such as that enacted by Richard Barthelmess? Such absolute realism of low-down brutality as Donald Crisp injected into his masterly work? Such photography as Billy Bitzer gave us?

It is not a weepy play, except at first. After that it gets too deep for tears. I am a ready cryer, but it takes me a little time to get started. "The Two Orphans" and plays of that type hardly ever get me going until after the third act.

The Flash Next Day

"Broken Blossoms" made me wipe my specs three or four times in the early part, but when the real time for tears came all I could do was to sit there and gulp and swallow sobs.

But next day, at 9 o'clock in the morning, in broad daylight, a subtitle of the film flashed across my mind.

"Oh, Daddy, look! Dust on your boots!"

And a picture of Lillian Gish and her pitiful little, crooked smile, bending to brush the dust from the shoes of her brutal tormenter in the hope of saving herself the lash of his whip, came to me, and I busted into tears right there on Seventh street between Beacon and Union--if anybody wants to know the exact location.

The Art Of Lillian Gish

Lillian Gish was the idol of the house. The people were with her every moment. Her halting footsteps wrung their hearts. When she dug up her little store of tinfoil and the treasured scrap of silk from under the flagging, the woman who had looked at Ger-

aldine Farrar broke a long silence with "the poor, poor girl."

It was real to her, as indeed it was when Lucy, the girl, molded her lips into a caricature of a smile with her fingers, the girl who had spotted the actors so gaily a while before, beat her hands together and cried, "Oh, oh, I can't stand it."

Griffith and his players cannot be given too much credit for this play. It is a long step, a seven-league boot step forward in screen art. Plays of this kind are not easy to make: no one but the people in the cast know just how much work was done until the film was pronounced complete.

Exhausting Work

Through the courtesy of Mr. Griffith, I had the rare privilege of watching some of the scenes of the picture as it was being made in the studio.

I saw Lillian Gish rise from her chair where she had sunk exhausted a minute before, and go through the terribly racking and realistic action that precedes the murder scene, for the sixth time in one morning; I heard the screaming voice, the strangling sobs, the terror, the obsession of imminent death that racked her time and time again.

It was hard work, cruelly hard work--work that only an actress who lives her parts and places her art on a high pedestal is able and willing to do.

A Splendid Future Before Her

Which is the reason why dramatic critics all over the country, old hard shells, some of them, and regular highbrows, some of them, are saying that Lillian Gish is one of the greatest tragediennes of her day, and prophesying all sorts of triumphs for her if she will keep her feet in the path in which she has set them.

After that last scene of "Broken Blossoms" had been flashed, the big crowd in the auditorium didn't get up and stretch its legs and go home as crowds at picture shows usually do.

It sat there and shouted for Griffith--it bellowed like the Bull of Bashan for Griffith--until Griffith finally came out and thanked the crowd and the cast, and the leader of the orchestra, and Thomas Burke, who wrote the story, "The Chink and the Child," that was the basis for "Broken Blossoms," and the California sunshine, and proved by the shake in his voice that his artistic soul had been moved in the same measure by the success of his play as the great audience had been moved by its thrill and drama.

EXTRAS BAIT FEDERATION WOMAN ORGANIZER

THE MOTION PICTURE ACTORS' ASSOCIATION, formerly known as the Motion Picture Players, held a hectic meeting on Friday evening, October 24, at 150 West Forty-sixth Street, New York. The meeting was intended primarily to consider a constitution and bylaws, but it developed into a free-for-all exchange of personalities, in which Mrs. Skelly, an organizer of the American Federation of Labor--with which the association will be affiliated--was the principal target. After she had been told to "sit down and shut up" she declared her intention of never coming to another meeting.

Each of the 200 members attending the session was a trifle worked up before President Carew called it to order. Fifty of the number had been engaged that very day, according to their story, by Jack Livingston, an agent, of 1440 Broadway, to be "soldiers" in a scene which was to have been taken at the Ideal Studio, in Woodcliff, N. J. Arriving at the studio they found, they say, that Livingston had neglected to insert the word "Roman" before "soldiers." In other words, they say they were called on to don a choice assortment of mediaeval "tinware" without tights or other undergarments, all for $4.50 a day.

For $10 and Art's Sake They Take a Chance

After a discussion on location, they decided to risk pneumonia, chilblains, influenza, red noses and gooseflesh for the sake of art--and $10 a day instead of $4.50. Christian Dascher was appointed spokesman and Livingston was summoned by telephone from New York. The latter on arrival immediately told Dascher to "get off the lot," it was charged, and the forty-nine walked off with him.

The players were met at the Weehawken Ferry, the story went on, by two policemen, who with drawn revolvers arrested Dascher on a charge of disorderly conduct. Livingston did not appear at the Weehawken court to press the charge, they say, and Dascher was discharged. He will sue for false arrest, and the forty-nine others are seeking legal means for collecting $4.50 each for the day. The players claim Livingston misrepresented the work to them.

This was one of the sparks which set the meeting on fire. A member offered a resolution that the association take official action practically amounting to boycotting Livingston. Another member barely averted the illegal action. It was then decided, unofficially, that each member should be guided by what he had heard of the circumstances.

Uproar Follows Denunciation of Aliens

The committee which drew up the preamble, constitution and bylaws was composed of W. J. Hanley and William Murray both members of the Actors' Equity Association, and W. R. Veitch, P. T. McCauley and Harry Gaylord of the screen organization. After President Carew had suggested deferring action for a month, so that the document might be given careful consideration, an attempt was made to force immediate action on it. A spirited argument followed, parliamentary rules went by the board and personalities began to fly thick and fast. The motion for immediate action was defeated.

Then came bitter verbal attacks on the Actors' Equity Association and Mrs. Skelly of the American Federation of Labor. A member asked how stagefolk could be prevented from doing part-time screen work. Mrs. Skelly did not improve matters by taking the floor at every opportunity and holding it for ten minutes at a time, and her suggestions and criticism were resented. Then a member threw the meeting into an uproar by shouting that there was nothing in the constitution which expressed Americanism, that under its provisions an alien will be on an equal footing with Americans.

Objections Raised Against Preamble

The leaders lost control of the situation. They begged the members to quiet down because there were reporters present. Others shouted that there were "stoolpigeons" for the agents present. A slighting allusion to Mrs. Skelly followed, and it looked for a few moments as if reporters, alleged stoolpigeons and Mrs. Skelly might all be forcibly ejected from the meeting.

Objections were also made to the preamble. This recites the "battle" between capital and labor, and does not hint optimistically of future industrial conditions. Unable to gain recognition from the chair, several members took the floor together and attacked the American Federation of Labor.

This unusual meeting adjourned in a pandemonium shortly before midnight, after voting not to admit to meetings persons without cards identifying them as members.

RALPH BLOCK BECOMES DIRECTOR OF GOLDWYN'S ADVERTISING AND PUBLICITY

SAMUEL GOLDWYN has announced that Ralph Block, for the past six months Goldwyn's director of publicity, has been appointed director of advertising and publicity for the Goldwyn Producing and Distributing Corporation. This means that Mr. Block is to have supervision of all matters relative to the advertising and exploitation of Goldwyn pictures, including the direction of the press and service men in twenty Goldwyn exchanges.

Mr. Block is thus appointed to a post in which his ability as an executive and organizer may be utilized to the full. Under his direction all of the departments concerned with publicizing Goldwyn pictures will be in close co-operation.

The reorganization plan now being worked out calls for department heads for the advertising, publicity and exploitation branches of the organization. The work will be outlined for each department according to the general policy adopted by the advertising and publicity director. Through this focusing of effort at one definite point it will be possible to do away with the wastage in effort that occurs where the work of interlocking departments is not thoroughly unified.

During the coming year the publicity originating in the home office will virtually circle the globe. With studios in London and in the East, as well as at Culver City, Cal., the productions of the company will be far in excess of the present schedule, and with the increased production will come far-reaching publicity.

Mr. Block's previous experience has been mainly that of a newspaper and literary man, but his executive ability immediately revealed itself in his organization and direction of the Goldwyn publicity department. As a newspaper writer and editor for Kansas City Star, the Detroit News and the Louisville Courier-Journal he was widely known in Western newspaper circles before he came East as dramatic critic of the New York Tribune, a post he occupied with conspicuous success. Later Mr. Block became Washington correspondent of the New Republic and Washington correspondent of the New York Tribune.

GRIFFITH GOES BACK TO HISTORY OF THE OLD WEST FOR HIS NEW PARAMOUNT-ARTCRAFT PRODUCTION

D. W. GRIFFITH, in his new Paramount-Artcraft picture, "Scarlet Days," which is scheduled for release by the Famous Players-Lasky Corporation November 30, is said to have harked back to the actual history of California in the memorable days of 1849 for the foundation of his story. The central figure, called Alvarez in the film, is based upon one of the most thrillingly interesting figures in the early history of the Old West---none other than the bandit Joachin Murieta.

The true history of Murieta and his bloody exploits was recounted in a recent issue of the Saturday Evening Post by Frederick R. Bechdolt, who spun a tale of absorbing interest. He was a young Mexican of romantic temperament, and according to the historians was originally kind-hearted and peaceable.

Mr. Griffith and his scenarist, S. E. V. Taylor have modified the characters considerably and have made Alvarez a sort of Robin Hood of the West who roams the highways, robbing the rich and giving his spoils to the poor. Richard Barthelmess, the tender, dreaming yellow man of "Broken Blossoms," plays this role of the romantic, fiery young Spaniard.

Scarcely less interesting than Alvarez is Rosey Nell, the "scarlet woman" of the dancehall, whose character Mr. Griffith has redeemed through her devotion to her innocent daughter. This part is played by Eugenie Besserer, while the role of the little Mexican sweetheart of Alvarez is played by Clarine Seymour. Others in the cast are Ralph Graves, George Fawcett, Carol Dempster, Walter Long and Herbert Sutch.

EUROPEANS PREFER AMERICAN-MADE PICTURES, SAYS J. P. MC GOWAN, RETURNED FROM ABROAD

J. P. McGOWAN, director of serial pictures, who recently returned from Europe, where he directed a new serial production, made a statement upon his return to Universal City which will probably not meet with the approval of British producers but which will gladden the hearts of the American film manufacturers. The statement was to the effect that England and other European countries want American-made films.

"Notwithstanding the report and talk of the British film producers," Mr. McGowan said, "about the demand for home products, the British exhibitor and public will tell you that American films are not only wanted but are preferred. They say the American films are the best in the world."

Mr. McGowan further stated "that British producers are far behind their American rivals because they have not accustomed themselves to the same prodigality in production that is practiced in America. I can only cite as proof the fact that while in England this summer, directing the Eddie Polo company in 'The Thirteenth Hour,' I noticed that the English film producers failed to understand why we took such care in the erection of small sets. They were actually astounded when they heard of the amount of money we spent in the erection of medium and large sets. They would hardly believe that we had come abroad just to get realistic and original surroundings. You see the English producers still stick to the painted canvas for backgrounds. Their properties are not at all real, their cameras are antique, and yet they wonder why American films are better liked."

FOX CHANGES SCHEDULE FOR NOVEMBER

Owing to a combination of circumstances surrounding the completion of "The Web of Chance," with Peggy Hyland as the star, which was listed for release early in November, the announcement is made from the offices of Fox Film Corporation that the schedule of releases for the month has been changed. "A Girl in Bohemia," a unique tale of life among the long-haired men and short haired women of New York's so-called artistic centre, by H. B. Daniel as a stage play, is now slated for release in November, "The Web of Chance" being put back to mid-December.

SHOWING THE SCOPE OF "THE SILVER HORDE", A GOLDWYN PROMISE TO EXHIBITORS.

KEEPING IN PERSONAL TOUCH
BY SAM SPEDON

C. E. Faust, formerly manager of the Park Theatre of Boston, is now connected with the Pioneer Film Company in Buffalo.

-o-

C. P. Saunders, of the Hallmark Buffalo exchange, has opened an independent exchange office in the Bison city as a basis of a string of exchanges embracing all the exchange centers of the United States. Mr. Saunders has been connected with the Universal, Pathe and with the Metro for twelve years, besides the Hallmark.

-o-

Sam Grant of Boston was in New York last week. He is now with the Oliver Picture Corporation.

-o-

Lillian R. Gale is office secretary of the Motion Picture Directors Association in New York City.

-o-

Jack Hennessy, formerly connected with the General Film Company, is associated with the Stanley Mestbaum and Quaker City Film Company. He is about starting the production of several vaudeville sketches.

-o-

The Cinema Exhibitors Club, of the Bronx, New York, will hold its annual entertainment and dance at Hunts Pavillion on Monday, November 3. The entertainment will comprise vaudeville and moving pictures.

-o-

Motion pictures will be shown in Patterson, N. J., on Sunday, November 9. The National Elks War Relief Commission and the Federal Board for Vocational Education have secured special permission to show "The Way Back" at the Academy of Music.

-o-

The exhibitors convention of the Maritime Provinces of Canada was held October 29 and 30 at St. Johns, J. B.

-o-

O. J. O'Neill is Brooklyn representative of Hallmark Pictures.

-o-

Joseph S. Skirboll, of the First National Exhibitors exchange of Pittsburgh, William Sievers of the New Grand Central Theatre of St. Louis, Percy Wells of Wilmington, N. C., and J. George Feinberg, general manager of Teco Product Manufacturing Company, were in New York City the past week.

-o-

Moe Risner, representative of the Monopol Pictures Company, is in Pittsburgh this week, where he is arranging for the presentation of "Alma, Where Do You Live?"

-o-

W. E. V. Mack, formerly local New York sales manager for Exhibitors Mutual, is now manager of the Select office at Los Angeles.

-o-

John McAleer, formerly Pittsburgh representative for Universal, is now president of the Screen Entertainment Distributors in New York City.

HODKINSON MAKES PROMOTIONS

Sidney J. Goldman, manager of the Hodkinson interests in Chicago since June, has been given the supervision of the offices of the W. W. Hodkinson Corporation in Milwaukee, St. Louis and Indianapolis, thereby bringing four offices under his managerial jurisdiction.

Del Goodman has been selected as St. Louis Hodkinson manager, succeeding Theodore F. Holland. C. W. McDaniels, formerly of the Paramount organization, has taken over the Hodkinson management in Indianapolis, succeeding J. C. Mack. W. T. Hickey is the manager of the Milwaukee office and Mr. Goldman personally heads the Chicago office besides having jurisdiction over the three others.

Other changes recently made in Hodkinson managerial representation include the appointment of M. J. Millstein in Omaha to succeed R. H. Allan, Ben Blotcky in Kansas City to succeed P. C. Wreath and Joseph Bloom in Pittsburg to succeed J. J. Mooney.

GEORGE KLEINE ACQUIRES "DELIVERANCE"

One of the most important transactions that has occurred in the motion picture world for some time is the acquisition by George Kleine of the world rights to the Helen Keller film "Deliverance," which was produced in New York City at the Lyric Theatre on August 18, and pronounced by New York critics without a dissenting voice as a great achievement.

Helen Keller is the eighth wonder of the world, and although born deaf, dumb and blind, has conquered all obstacles in the world of education and letters, and astounded civilization by passing through the highest colleges and universities of America with the greatest honors possible. She has recovered her speech, and although deaf and blind has written many interesting books; but who could conceive that it was possible for her successfully to appear in motion pictures. Yet she has done so and added one more to her list of world astounding feats. "Deliverance" is the story of her life and her message to the world. That it will add hugely to her fortune is beyond question, for wherever the voice of man is heard the fame of this courageous and high minded deaf and blind girl is known.

JOHN FLINN TALKS ON FILM ADVERTISING

"Motion Picture Advertising" in all of its many phases was the subject of an address which John C. Flinn, director of publicity and advertising of the Famous Players-Lasky Corporation, delivered Friday morning before the motion picture committee of the Conference of New York State Mayors, assembled at the Hotel Astor, New York. W. D. McGuire, Jr., executive secretary of the National Board of Review of Motion Pictures, presided. Among those present were officials from Milwaukee, Newark, Washington, D. C., and many other cities.

Following Mr. Flinn's talk a general discussion was entered into during which the question of regulating or censoring exhibitors' advertising came up. Several cases were cited and copies of the advertising matter shown where exhibitors deliberately put out exploitation of a salacious character which misrepresented the picture and tended to injure the industry and nullify the effect of the National Board of Review's work. It was admitted, however, that these instances were few and far between.

Mr. Flinn suggested that the newspapers which take advertisements of that character are as much to blame as the exhibitors and that if the newspapers did a little censoring of their own advertising columns this evil would quickly be eliminated.

UNCLE SAM A BIG PRODUCER OF EDUCATIONALS

That Uncle Sam's Department of Agriculture is one of the biggest producers of educational pictures is evident from the long and varied list of its film releases just issued. The list shows a nine month season of production of 500 feet of new film a week.

Among the releases are films showing the scenic and recreational attractions and the wild game on the nation's playgrounds, the national forests, which are under the control of the Department of Agriculture; the depredations of prairie dogs in the Southwest, and the work of the Biological Survey in eradicating this destructive little robber; the great story of wheat in the farming regions of the Pacific Northwest; and the work which city people did toward increasing the food supply during the war. All told 35,000 feet of negative has been completed, bringing the total number of available subjects to fifty-six.

SET SPEED RECORD WITH REALART POSTING

C. Alfred Karpen, in charge of accessories for Realart Pictures Corporation, believes a record was set for quick work when "The Mystery of the Yellow Room" was announced for a pre-release showing. Decision was made at 10 A. M. Before nightfall contracts had been signed and men started posting, and by the following morning every subway and elevated station in Manhattan had a poster up telling of the engagement at the Broadway Theatre.

SMALL TOWN EXHIBITOR HAS NEWSPAPER

Ole N. Nelson is manager of the Majestic Theatre in Grand Junction, Colo., and a great press agent. Every week he gets out his own paper--four pages and of regular newspaper size. Thirty-five hundred persons in Grand Junction and surroundings get a copy of "The Movie Fan" each Wednesday. The rural routes Nelson covers by machine. In the urban districts he has seven carriers distributing his papers. His newspaper carries advertising from the leading merchants of his town, and this practically covers the entire cost of producing the sheet.

In his last issue, Nelson devoted almost a full page to "The Thirteenth Chair," the Pathe Special, which he considered one of the best box office pictures he ever saw. Ole never charges more than twenty-five cents for a seat. He has played the biggest productions at these prices.

PATHE NEWS SHOWS "REDS"

Pathe News cameras were trained on almost every section of the country to obtain the material contained in issue No. 86, just released. The round-up of "Reds," accused of radical agitating in the Gary district, is one of the most prominent features. Lieut. Maynard, the "Flying Parson," is shown finishing his second transcontinental journey at Mineola.

Other features are "Galveston's Rock of Gibraltar," showing work on the extension of the six-mile sea wall; "Golden Gate City Viewed from the Clouds," picturing San Francisco as it looks from the air; the departure of 5,000 American troops who will patrol Silesia, with Lieutenant Stonewall Jackson; the King and Queen of Belgium hydroplaning at Santa Barbara, Cal., and the return of 355 survivors of the steamship "Venezia" recently burned at sea.

INTERNATIONAL SIGNS MAE MURRAY

May Murray has signed a contract with the International Film Company, and will appear in Cosmopolitan Productions. Miss Murray began her screen career shortly after the Follies of 1915, and has appeared in a number of screen productions with various well known companies, her last engagement being with the Famous Players-Lasky Corporation, in "On With The Dance." Previous to this she made a series of Bluebird pictures for Universal Film Company.

NAMES FIRST STORY FOR SHIRLEY MASON

Following immediately upon announcement of the addition of Shirley Mason to the ranks of Fox stars comes news of the purchase by Fox Film Corporation of her first vehicle. This picture is based on "Her Elephant Man," a widely read book from the pen of Pearl Doles Bell, author of several successful novels and short stories.

"Her Elephant Man" is a circus story, filled with atmosphere of life under the "big top."

BOOKINGS OF "JOYOUS LIAR" SET NEW RECORD FOR KERRIGAN FILMS; FIRST RUN AT INDIANAPOLIS ISIS

THE SUCCESSFUL pre-release presentations of "The Joyous Liar," J. Warren Kerrigan's second in his series of Robert Brunton productions, released by W. W. Hodkinson, have aroused wholesome exhibitor interest in the picture, judging from the Hodkinson managers' reports of large attendance at trade showings, bookings, incidentally eclipsing the early returns of Kerrigan's first Brunton picture, "A White Man's Chance."

The Isis Theatre, Indianapolis, where Manager C. M. Olsen never gave Kerrigan productions in the past more than a three-day showing, ran "The Joyous Liar" for seven days to bigger business than the management experienced since Indiana State Fair week, in September. Mr. Olsen had the co-operation of the Indiana Times in his exploitation campaign on the Kerrigan picture, the newspaper featuring among other helpful aids a half-column story in conjunction with a half-page advertisement each day of the presentation.

In the center of his lobby Manager Olsen had a water color painting of the star and his leading woman, Lillian Walker, in a love scene from the picture, and on each side were two paintings of action scenes, one showing Kerrigan battling with a band of auto thieves and the other depicting the hero enacting one of the lies he tells about his past.

Atlantic City's fall crowds turned out en masse to see the production during its three-day run at the Bijou. George Mayne, owner of the American, Salt Lake City, has booked "The Joyous Liar" for early November showing. Manager Mayne is planning some original stunts on the Kerrigan feature. The Savoy Theatre, Wilmington, Del., has also booked the picture for an active first run presentation in November. Space restrictions prevent the listing of other prominent theatres throughout the country where a drive will be made on "The Joyous Liar."

JAMES CRIVELLO BUILDING IN PUNXSUTAWNEY

James Crivello, of the Punxsutawney Fruit Company, Punxsutawney, Pa., is building in his town one of the most complete and up-to-date theatres that can be found in his vicinity. The house is to be an exact replica of the beautiful new Blackstone Theatre, Pittsburgh. The building will be 30 by 150; have concrete floors and at intersecting points the floor will have sewer connection. This innovation will permit of the floors being washed down with water from a hose, making for sanitary and cleanly conditions. The house will be completely equipped by the Hollis, Smith, Morton Company of Pittsburgh, with Simplex projectors to be used.

SPECTOR IN NEW OFFICES

Hal H. Spector, The Hallmark Pictures New York exchange manager, is now located in the office formerly occupied by the Exhibitors Mutual New York exchange.

MARGARITA FISHER PUTS THE FIRE INTO "THE HELLION", HER BRIGHTEST AND NEWEST AMERICAN.

PUTTING FALL SNAP INTO PRODUCTION

FOX NEWS ESTABLISHES OWN STUDIO

Because of the success scored by Fox News, the animated newspaper and magazine, William Fox, its editor, has opened a Fox News Specialty Studio at Forty-third street and the North River. In this plant novelty features for exclusive Fox News showings are made.

The new studio will correspond with the editorial department of a magazine. Suggestions for Fox News novelties will be received by Herbert E. Hancock, managing director of the news reel, and those which are accepted will be photographed in the Specialty Studio.

All kinds of trick devices and special lighting effects have been arranged. The director and cameraman do not depend wholly upon the machinery of the camera for trick effects, but have installed several new inventions in the sets themselves. The director in charge of the specialty department is Don Hancock, brother of the managing director. His head cameraman is Eugene French.

Two powerful spotlights have been installed in the studios, using a 200-volt current consuming 800 amperes. Some of the most noted beauties in America have been engaged for the Specialty Studio, among them being such popular artists' models as Astrid Jason, Kathryn Van Pelt, Gladys Ragsdale and Vanya Varanos.

"SNUB" POLLARD IN CAVEMAN COMEDY

"Snub" Pollard goes back to the days when a caveman had to be some club swinger to gain a "rep," in his next one-reel Rolin-Pathe comedy, "A Call for Mr. Caveman," released November 9. Elaborate sets depicting the stone age as humorists think it should have been were built by the Rolin Company for the subject. Beautiful girls, eager to submit to the torture of love a la caveman, prance through the entire play. Mildred Davis is the bewitching heroine. "Sunshine Sammy," otherwise known as Frederick Ernest Morrison, has a diminutive dark part in the attraction.

BEGIN PRODUCTION OF "THE BUTTERFLY MAN"

Production has been launched on "The Butterfly Man," the George Barr McCutcheon story adapted for the screen by Ida May Park, at the L. J. Gasnier studios, with Lew Cody in the title role. Miss Park is directing under Mr. Gasnier's supervision.

Louise Lovely is the leading woman among the seven who will have important roles in the feature. Lily Leslie has been cast to support the screen favorite, while negotiations for the services of other popular screen players are soon to be closed.

The production tells the story of a frivolous young clubman who bestrews the Great White Way with his favors and dollars. Curt Rehfield will assist Miss Park in the directorial duties.

FIRST NATIONAL GETS INITIAL LEHRMAN

After ten weeks of actual production work the first of the Henry Lehrman comedies to be distributed by First National is nearing completion and it is expected to have the negative ready for shipment to New York before the first of November. Scenes are now being cut into the picture as they are taken so that there may be the least possible delay in assembling the two-reel laugh-producer after the photographing of the final scene. Its title will be "A Twilight Baby." Lloyd (Ham) Hamilton will be featured with Virginia Rappe playing the leading female supporting role.

PRODUCTION STARTS ON "HIGH SPEED"

Director Charles Miller started work recently at Hallmark's New York City studio on his next Famous Directors' picture, a screen version of Clifton Stagg's automobile story, "High Speed," adapted to the screen by John Galvey of the Hallmark scenario department. The cast is headed by Edward Earle and Gladys Hulette.

ELAINE HAMMERSTEIN TO MAKE "LOVE"

The working title of Elaine Hammerstein's second Selznick production is to be "Love." This title will probably be changed before the release of the picture. Alan Crosland, who directed Miss Hammerstein in "The Country Cousin," her first Selznick picture, and Walter McGrail, who had the leading role in "The Country Cousin," again will play their respective parts.

MOORE AGAIN CAST AS AN ENGLISH LORD

The judgment of Samuel Goldwyn in elevating Tom Moore to stardom has been proven sound by the wonderful record made by this engaging young actor, who has completed nine productions and is now in New York making the initial scenes for a picture under the direction of Tom Mills, a new addition to the Goldwyn roster of directors.

In "The Gay Lord Quex," an adaptation of the famous play by Pinero, scheduled to follow "Lord and Lady Algy," it happens that for the second time in succession Tom Moore plays an English lord.

A recent compilation of reports from Goldwyn's twenty-two exchanges, giving a definite idea of the drawing power of the Goldwyn stars in all territories shows that the life of the Moore productions is exceptionally long and that there is no type of theatre in which they do not play to big business.

HENLEY BEGINS "SKIN DEEP"

Actual work upon "Skin Deep," Hobart Henley's second production, to be released under his new contract with Pathé, was started at the Henley studio when the opening scenes of the picture were shot by Richard Fryer, formerly cameraman for Houdini and Vivian Martin.

Margaret Seddon and Grace Gearheart Morrison have been engaged to play the leading roles in the new production. Both of these women have had considerable picture as well as stage experience. Ben Schoenfein and Warren Fromme will remain with Mr. Henley as studio manager and assistant respectively.

ANNOUNCE NEW O'BRIEN FILM

Myron Selznick announces that Eugene O'Brien will next be seen in a film entitled "His Wife's Money," following the presentation of "The Broken Melody" which Mr. O'Brien has just made under the direction of William P. S. Earle. "His Wife's Money" is an original story written especially for Mr. O'Brien by May Tully. It features the star in a role entirely different from anything he has previously played.

CLIFF SMITH, COWBOY DIRECTOR, TO DIRECT MIX

Cliff Smith, cowboy director, has been signed by Winfield R. Sheehan, general manager of Fox Film Corporation, to direct Tom Mix, cowboy actor. Mr. Smith is busy adopting for the screen the well known story "Through Gold Coins."

Cliff Smith, like the star he will direct, is a cowboy, and before either he or Tom Mix heard of motion pictures they were working together on the Miller Brother's ranch in Oklahoma, where they broke horses and punched cattle for a living.

Cliff Smith was taken to Oklahoma when he was three years old, and there he stayed until seven years ago, when he reached Los Angeles in response to a summons from Thomas H. Ince, for whom he worked as a cowboy actor. The work before the camera did not appeal to him as did the handling of the script and the direction of the picture, and Cliff Smith turned his hand to other things in the studio.

So he associated himself with William S. Hart, and soon became the director of that well-known portrayer of Western types. More than a year ago Mr. Smith and Mr. Hart parted company, and the director signed a contract with Triangle to handle Roy Stewart. Eighteen features were directed, with Roy Stewart as the star, and Cliff Smith directed all of them.

RAMBLES ROUND FILMTOWN
-With Walter K. Hill-

. . . . . DURING the hiatus, or "vacation" period for the
. In . craftsmen at the O'Brien Printery, the large
. Union . head that previously disfigured the page on
. There . which we have Rambled has been "taken down a
. Is . bit"; in fact (you will observe) has entirely
. Strike. disappeared. The cause is an office jest we
. . . . . have been forced to suffer under secretly.

This is how come: Not ONE message has come to the boss saying that the messager had missed our weekly recurrence with a page of wheeze, drivel and jazz.

-----x-----

"The Full Dinner Pail" was once the rallying cry of the working man. The strikers gonfalon now seems to carry the cry for "The Full Gasoline Tank."

-----x-----

We asked a well-known worker in the film vineyard if he was among "the distinguished persons" who attended the opening of the Capitol Theatre.

"No," was his reply. "I was among the extinguished persons who were put out of the lobby by a policeman."

-----x-----

ED'S ALL THAT AND SO IS NAT.

Quoting Big U publicity: "Universal's advertising department will now be headed by one of the most capable men in the motion picture business. (Meaning Edward S. Moffatt) He succeeds Nat G. Rothstein, resigned."

-----x-----

"Have you thought, "advertises Katey (Advert.) "how much a residence organ in your home will add to its atmosphere of culture? It need cost but little more than a first-class motor car."

Going on to the final analysis (as pufflists love to do in their boss's "statements of policy") why not put the organ in the motor and park the car in the residence?

-----x-----

Exhibitor's Aid: For "A White Man's Chance" lay out an "African golf" course in the lobby.

-----x-----

We asked Harry Reichenbach the brand-name of his new car. "It's a Liability," said Harry.

-----x-----

"FOX ENTRANT IS THIRD IN RACE"

Was the Louella Parson headline on an article that referred to the round-trip trans-continental joy ride between Mineola and San Francisco; the opening paragraph of said article reading: "No more convincing exemplification of the enterprise characteristic of Fox Film Corporation can be sighted than the recent showing made by the representative of Fox News in the sensational transcontinental race". . . .

-----x-----

An index being accepted as a table of contents we venture to opine that, after a meal, the appearance of the table is an index of contents.

-----x-----

Another Louella Parson caption appeared under a cut that pictured this situation accurately:

"While Carpenters Completed the Stage Setting at the Capitol Theatre the Producer Put His Beauty Chorus Through a Few Paces."

Betting odds on that a few nails were driven crooked with an occasional thumb hammered.

-----x-----

MABEL'S ANKLE-LENGTH SHIMMIE

In pufflicizing his star's return to the stage Mabel Bunyea's pufflicist puffed into the Morning Telegraph thus:

"Mabel reappeared after an absence of seven weeks due to a sprained ankle. That her limb was entirely mended she demonstrated by clever work in the movements of her beautiful shoulders, the singing of her entrancing voice and the little hypnotic play of her magnetic eyes."

-----x-----

"The Trembling Hour" (Universal). Meaning, perhaps, that space of time early Sunday morning, Oct. 27, when some folks were puzzled as to the possibility of correctness in setting the clock forward or back one hour.

-----x-----

Cheer right up! Coal workers demand only a 5 day week of 6 hours labor and a 60 per cent increase in pay--the time reduction rounding out an even average of 100 per cent.

J. Pierpont Morgan could ask no more. And if he did he would'nt get it.

-----x-----

. . . . . .
. All Paid.
. And .
. All Down.
. F.O.B. .
. Here .
. Plus .
. War Tax .
. . . . . .

Now Is the Time to Subscribe.

Music suggestions for "When Bear Cat Went Dry". "Drink to Me Only With Thine Eyes".--Done in collaboration with Edward C. Thomas-Lehrman.

NATIONAL ADVERTISING DRIVE FOR FOX FILMS

Seldom before has a film producing organization instituted such an advertising campaign as that inaugurated by William Fox in behalf of the screen entertainment he is now placing on schedule for the coming season. The amount of money involved totals hundreds of thousands of dollars.

Fox Film Corporation began its campaign in September with full-page "ads" of a distinctive type. The plans for the campaign cover the appearance of full-page "ads" in twenty-seven of the most widely circulated magazines in the country and in some cases the "ads" will cover two pages.

These "ads" will extend over a period of nine consecutive months, during which time every class of magazine or periodical possessing suitable circulation will carry to its readers the William Fox message. Linked up with the advertising is positive proof of the co-operation which the Fox organization is giving to exhibitors.

Examples of this are already visible in the "ads" covering such features as "Checkers," "Evangeline," "Kathleen Mavourneen" and the forthcoming melodrama, "Should a Husband Forgive?" Each of the Fox advertisements reminds the magazine reader that the picture dealt with is to be seen at his local theatre.

SUNSHINE COMEDIES SIGN CLYDE COOK

Clyde Cook, the British entertainer now amusing New York Hippodrome audiences, is to join Fox Sunshine Comedies. Mr. Cook's reputation for delighting theatre goers is of the highest in Australia, England, France and other foreign countries and has been augmented since he has been with "Happy Days" at the big New York playhouse.

In establishing himself as a comedian Mr. Cook has always taken the part of a working man. In the Hippodrome show he is a comic lamp-post cleaner, and his antics produce roars of laughter. It has long been his ambition to get into "the movies." William Fox will now gratify that aspiration.

ALICE BRADY CROWDS BROOKLYN THEATRE

A theatre manager has been found who admits that motion picture lovers, anxious to see a popular star, crowd his house. H. F. Kinsey, manager of the Majestic Theatre, Brooklyn, had expected crowds for the engagement last week of Alice Brady in her stage play "Forever After." But he did not anticipate selling out the house for the entire week by Tuesday.

"It shows conclusively that the popularity of Miss Brady in films made the fans want to see her in real life," declared Manager Kinsey. "I knew this was true, but did not appreciate just how big the drawing power of Miss Brady was until I went outside the theatre and saw lines of people waiting to buy tickets at the advance sale. She could remain here a month instead of a week and still the photoplay fans would pack my house."

The Majestic is a downtown Brooklyn theatre with a seating capacity of 1,800. Long lines of people waited Monday for seats and all were sold out before Tuesday for a whole week's engagement. Following her engagement in Brooklyn Miss Brady went to Washington.

WALLY VAN AND WILSON IN NEW YORK

Wally Van, special representative for Frank G. Hall, president of Hallmark Pictures Corporation, and Ben Wilson, who supervised the production of and is starring in Hallmark's serial, "The Trail of the Octopus," have arrived in New York from Hollywood with prints of the last five episodes of the Wilson serial. They will return to the coast soon.

PHILADELPHIA BRANCH MOVES

John S. Woody, general manager of Realart Pictures Corporation, announces the removal of the Philadelphia branch office to 1237 Vine Street. It is in the heart of the motion picture trade district and Manager Jay Emanuel is happy in his new home.

PICKED UP IN CHICAGO

CHICAGO MEN AT F.I.L.M. CONVENTION

R. C. Seery, associate manager of First National's Chicago office, J. L. Friedman, president Celebrated Players Film Corporation, and F. M. Brockell, of the Greater Stars Productions, were selected to represent the Chicago F.I.L.M. Club at the National convention of associated F.I.L.M. clubs throughout the country, held in New York, Oct. 29, under the auspices of the National Association.

UNIQUE ADDED TO J. L. & S. CIRCUIT

Jones, Linick & Schaefer has secured a ten-year lease on a small plot of ground, on South State street, Chicago, just south of Jackson boulevard, on which a picture theatre of three hundred seating capacity and costing $50,000 will be erected. It will be called the Unique Theatre. This firm now operates the Rialto, Orpheum, McVickers, Randolph, Lyric and Bijou Dream.

REALART'S CHICAGO OFFICE MOVED

H. W. Willard, manager of Realart's Chicago office, announces that the office quarters will be moved from the Consumers Building, Nov. 1, to the Film Exchange Building, 207 South Wabash avenue, where the entire seventh floor will be occupied.

MINTZ FIELD MANAGER FOR HALLMARK

M. J. Mintz, formerly manager of the Chicago office of Exhibitors Mutual, is now field manager of Hallmark Pictures Corporation in the Middle West.

HITE LEAVES MOTION PICTURE NEWS FOR UNIVERSAL

William Hite, Chicago representative of the Motion Picture News for the past two years, has resigned that position to accept the appointment of assistant manager of publicity with Universal.

MASTBAUM, OF STANLEY COMPANY, VISITS CHICAGO

Jules E. Mastbaum, president of the Stanley Company of America, which controls an important picture theatre circuit in the east, spent three days in Chicago last week. While nothing definite is known concerning the purpose of his visit, it is thought that he was quietly looking over the Chicago field to ascertain if his company could extend its operations to the Middle West.

"THE THUNDERBOLT" STARRING KATHERINE MAC DONALD
PLAYS TO HEAVY BUSINESS IN THREE KEY CITIES

REPORTS FROM three key cities giving box office results of the first run presentations of "The Thunderbolt," Katherine MacDonald's first starring production released by First National Exhibitors' Circuit, indicate that she has "arrived" to a degree that exceeds the most sanguine expectations of circuit officials and the producers in charge of her studio work.

Week run records for several feature attractions played in the last two months were exceeded by "The Thunderbolt" at the Broadway Theatre, Richmond, Va. according to K. F. Finlay, manager. As stated in his telegram to B. P. Fineman, of the Attractions Distributing Corporation, several hundred patrons were unable to gain admission at the last evening performance of the week's run, and he has received scores of letters and telephone requests to play a return engagement with it.

For the first time in the history of the Madison Theatre, Detroit, John H. Kunsky made public the actual figures to prove the popularity with which Miss MacDonald's initial starring production was greeted by local theatregoers. Taking, as a basis for the calculation, the gross receipts for four previous record breaking runs, he announced that "The Thunderbolt" had exceeded one of them by $3,360.97; the second by $2,576.88; the third by $3,226.66 and the fourth by $1,271.76.

In the fifty-third week of its existence the Riviera Theatre, Balaban & Katz's first run house on Chicago's North side, played to the highest total admissions in its history with "The Thunderbolt." Supplemented by unique stage settings, which gave emphasis to the storm scenes in the production itself, the picture drew more than capacity audiences at every performance throughout its week's run.

ROY MC CARDELL WRITING "KING COLE" COMEDIES

When the first "King Cole" comedy gets under way at the Dongan Hills studio of the Motion Picture Producing Company of America Roy McCardell will be the author of the film story in which Sammy Burns will star. The Company announces that all handicaps in getting its studio in condition for the new series have been overcome and the plant is now ready for work on "King Cole" comedies.

Sammy Burns, who will direct as well as star in the new two-reelers, announces that Len Smith, cameraman on General Pershing's staff in France, will be in charge of the photographing. Joe Bazil, formerly with Vitagraph, will be assistant director. Principals in support of Sammy Burns will include Marion Warner, leading woman; Carmen Seamon, Bob Maxmillian and Pierre Colosse.

NEW PRESS SHEETS ON "SAHARA"

Coincident with reports from W. W. Hodkinson managers that J. Parker Read, Jr.'s, "Sahara" had during a recent week eclipsed its best booking for a similar period since the fall season opened comes the announcement from the Hodkinson organization of a large re-order of press sheets on the Louise Glaum production. The new issue has been revised, an entire page being given over to details of several exploitation methods, styles of billing and new advertising used by exhibitors for whom "Sahara" has reaped a harvest of coin.

HARRY RICE MADE "BIG U" PUBLICITY DIRECTOR

Tarkington Baker, Universal's general manager, announces the appointment of Harry Rice as director of "Big U" publicity. Mr. Rice has been with Universal for some time and was recently transferred to the New York office to direct Universal's exchange and national publicity. Until this recent appointment Mr. Baker has supervised all Universal publicity. His duties as general manager finally became so heavy that he decided to put Mr. Rice in charge.

An "old hand" in the industry is Mr. Rice. His father, H. E. Rice, Sr., of Chicago, is one of the oldest showmen and exhibitors in that territory. Mr. Rice has been an exhibitor and for many years was associated on the editorial and advertising staffs of Chicago newspapers. He first became connected with the Universal when he was appointed publicity and exploitation representative of the Chicago office.

OWEN MOORE COMPLETES SELZNICK FILM

Owen Moore has completed "Piccadilly Jim," the production in which he is making his debut as a Selznick star. Mr. Moore was at one time one of the leading favorites of the screen, but he deserted the silent drama for several months and engaged in other business.

"Piccadilly Jim" marks Mr. Moore's return as a star, and motion picture fans throughout the country are waiting with interest to see the result of his return. Playing opposite Mr. Moore is Zena Keefe, the girl who will be starred by Myron Selznick next year.

MOTION PICTURE ENGINEERS HOLD ANNUAL MEETING

THE FOURTH ANNUAL MEETING of the Society of Motion Picture Engineers convened in the William Penn Hotel Pittsburgh, Pa., Oct. 13. with H. A. Campe, president, in the chair. The convention was welcomed to the Steel City by E. V. Babcock, the mayor, who spoke at some length in welcoming the convention. In the course of his talk Mayor Babcock referred to the motion picture as one of our great national achievements which is not only valuable as an excellent, comparatively low-priced form of amusement, but possessed of enormous potentialities in education.

The mayor remarked that a short time previously he had entertained at dinner the Congressional committee sent to Pittsburgh to look into the steel strike situation. Means for Americanizing the vast foreign element engaged in the steel industry were then discussed, and one large employer of labor expressed the opinion that the best means was to be found through the medium of the motion picture.

Mayor Babcock also said that the city of Pittsburgh as well as many other large cities is now using motion pictures, particularly those of an educational character, in the city playgrounds with great benefit. He said he had instructed the police commissioner to issue police cards to officers of the society for use in case they should get into trouble, a remark that brought forth uproarious applause. A brief response to Mayor Babcock's address was made by the secretary pro tem, A. F. Victor, of the Victor Animatograph Company, Davenport, Iowa.

One Billion Feet of Film Made Annually

In the course of President Campe's report the fact was set forth that 1,000,000,000 feet of film is produced annually, the actual value of these films, merely as films, being $40,000,000. The president's report showed satisfactory progress during the year.

The convention got down to business quickly and in the absence of Secretary Gillette, A. F. Victor was appointed secretary pro tem. It is not the purpose of this report to go into detail in the matter of accomplishment by the society except as regards a few things. Full details will be set forth in the published proceedings of the meeting which will be available in due time.

The society now has about seventy active members and the work accomplished during the four years of its existence speaks volumes in approval of its formation and existence. With a view of broadening its work to the end that still greater good may be accomplished, it was decided to raise the initiation fee to $35 and the annual dues to $20. Class B membership was created with a view to providing for the producer, manufacturer and others who may wish to become identified with and to support the work of the organization. This membership costs $100 a year and carries with it certain privileges.

The association voted unanimously to present medals for such notable achievements in the motion picture art as may be deemed worthy of that honor, the first being, by unanimous action, given to William V. D. Kelly for his achievement in the art of colored motion picture cinematography. The token was presented to Mr. Kelly at a banquet tendered the society by the Westinghouse Electric & Manufacturing Company in the Blue Room of the William Penn Hotel.

There were approximately forty men gathered about the horseshoe table. President Campe was toastmaster. Cudmore. of Cleveland, was unanimously designated official soloist. Will C. Smith described his recent visit to Europe with considerable amusing detail.

Banquet and Entertainment Much Enjoyed

The banquet was followed by an entertainment which lasted until midnight. The affair was greatly enjoyed. During the evening the assemblage witnessed a beautiful presentation of Prizma natural color pictures, given through the courtesy of William V. D. Kelly, its inventor. On another evening the society was entertained at a theatre party by Westinghouse.

The annual election of officers resulted as follows: H. A. Campe, Westinghouse Electric & Manufacturing Company, president; M. Mayer, M. J. Wohl & Co., New York City, vice president; A. F. Victor, Victor Animatograph Company, Davenport, Iowa, secretary; Will C. Smith, Nicholas Power Company, Inc., New York City, treasurer; Board of Governors, Dr. Hermann Kellner, Bausch & Lomb Optical Company, Rochester; J. C. Moulton, General Electric Company, New York City; L. C. Porter, Edison Lamp Works, Harrison, N.J.

With one or two exceptions this was merely the reelection of the officers who had served so efficiently during the previous year. C. Kendall Gillette had previously tendered his resignation as secretary, which was accepted with thanks for past efficient work.

George Perkins, of the Perkins Electric Company, Montreal, issued to the society on behalf of the Dominion Government of Quebec, on behalf of the city of Montreal and on behalf of his own company an invitation to hold the spring meeting of the society in his city. This invitation was accepted by unanimous vote although it may delay the meeting until the middle of May because April weather in Montreal is usually cold.

The last day of the meeting was taken up with the report of the nomenclature committee and the reading and discussing of some able papers. One was on the reduction printing process, by A. F. Victor, and one by H. A. Campe on the selection of proper power equipment for the modern studio.

Society Membership Is Increasing

The future of the society looks bright. Its membership is increasing and the additions represent the right sort of material.

Among those in attendance were E. M. Porter, Precision Machine Company, New York City; A. C. Roebuck, Enterprise Optical Company, Chicago; Will C. Smith, Nicholas Power Company, Inc., New York City; George A. Blair, Eastman Kodak Company, Rochester; B. E. Norrish, Department of Trade and Commerce, Canada; George F. Perkins, Perkins Electrical Company, Montreal; J. H. Hertner, Hertner Electric Company, Cleveland; Dr. W. R. Mott, National Carbon Company, Cleveland; William C. Hubbard, Cooper-Hewitt Electric Company, Hoboken; Dr. Hermann Kellner, Bausch & Lomb Optical Company, Rochester; Dr. W. E. Story, General Electric Company, New York City; J. C. Moulton, General Electric Company, New York City; R. W. Kiewert, Carbon Import Company, New York City; H. A. Campe, Westinghouse Electric & Manufacturing Company, Pittsburgh, and F. H. Richardson. Moving Picture World

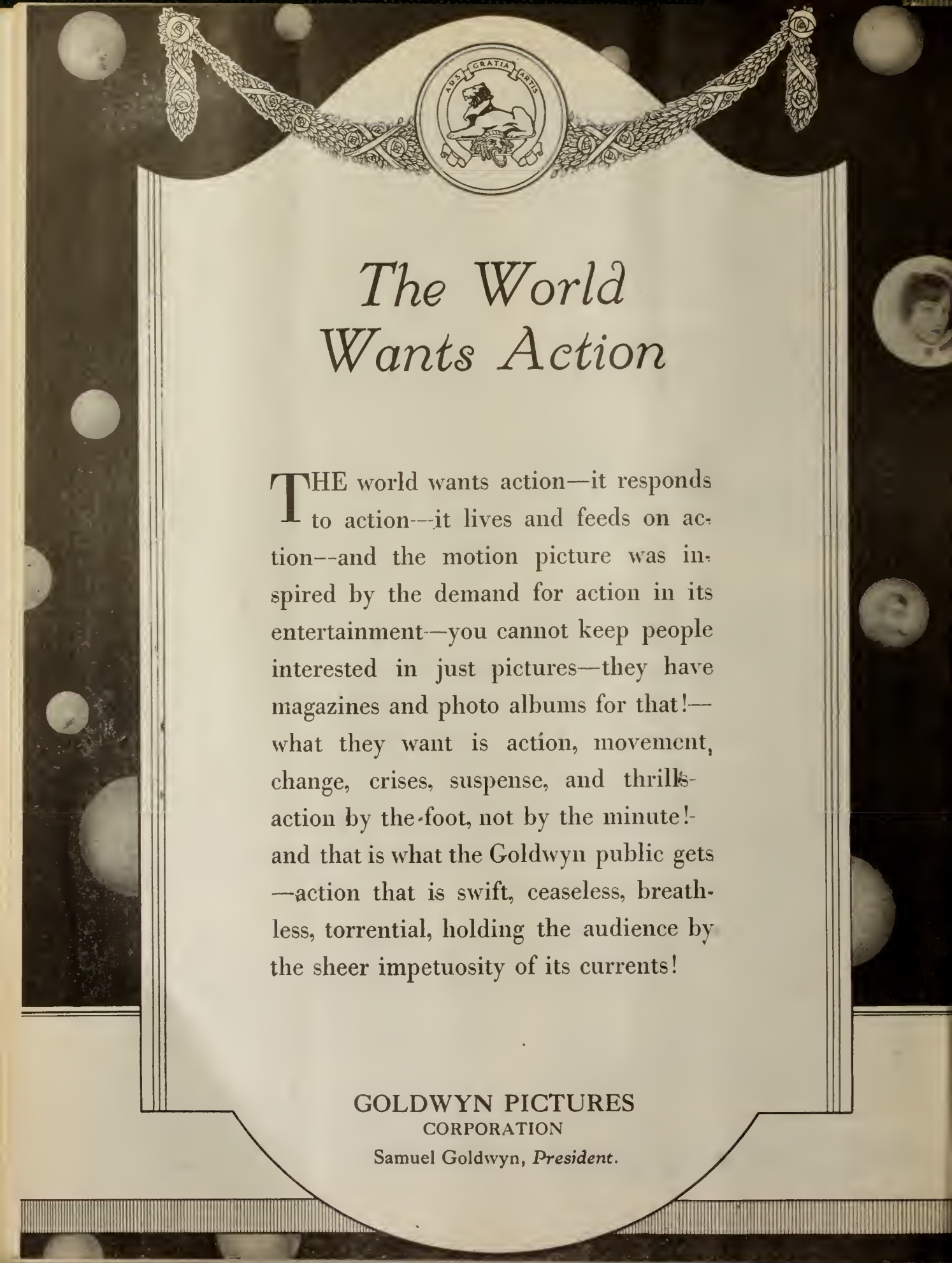
RICHARDSON.

STAHL CONTROLS ALL HOMESTEAD THEATRES

J. E. Stahl, manager of the Stahl Amusement Company, Homestead, Pa., is now master of all he surveys (in the picture business) in that town. He had the only three theatres for many years, but two years ago opposition developed in the shape of the Palace theatre, opened by a number of Pittsburgh men who met with scant success and who later sold out to Henry Poke. Mr. Poke ran the house for a year but sold out to Mr. Stahl a few weeks ago, giving the latter absolute control of the moving picture situation in the Steel Town.

The houses owned by the Stahl Amusement Company are the Grand, Crescent, Elite, Palace and the new Stahl theatre opened six months ago. All the houses are above the average in class and have capacities of from 500 to 700.

Mr. Stahl is also interested in the Art theatre at Blair, Pa., and the Dreamland theatre at Clairton, his partner in these enterprises being Charles Mervis.



The World Wants Action

THE world wants action—it responds to action—it lives and feeds on action—and the motion picture was inspired by the demand for action in its entertainment—you cannot keep people interested in just pictures—they have magazines and photo albums for that!—what they want is action, movement, change, crises, suspense, and thrills—action by the foot, not by the minute!—and that is what the Goldwyn public gets—action that is swift, ceaseless, breathless, torrential, holding the audience by the sheer impetuosity of its currents!

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President.*

You Never Think of the Other Fellow's Sister!

IT is Pauline Frederick speaking — speaking across the swift currents of temptation in London—speaking on the threshold of luxury and sin—speaking to her million sisters the world over, who hold their honor higher than the luxury of shame—captivating you one minute with the matchless quality of her beauty—wringing your heart the next with the utter hopelessness and helplessness of her struggle—but re-affirming at last your belief in the nobility of womanhood, as she cries out in a voice that seems to break the silence of the screen—

I'm going—going back where I belong!

Samuel Goldwyn
Presents

PAULINE
FREDERICK
in
"The Loves of Letty"

By Arthur Wing Pinero *Directed by* FRANK LLOYD

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*

Samuel Goldwyn
presents

WILL ROGERS
in
JUBILO

by
BEN AMES WILLIAMS

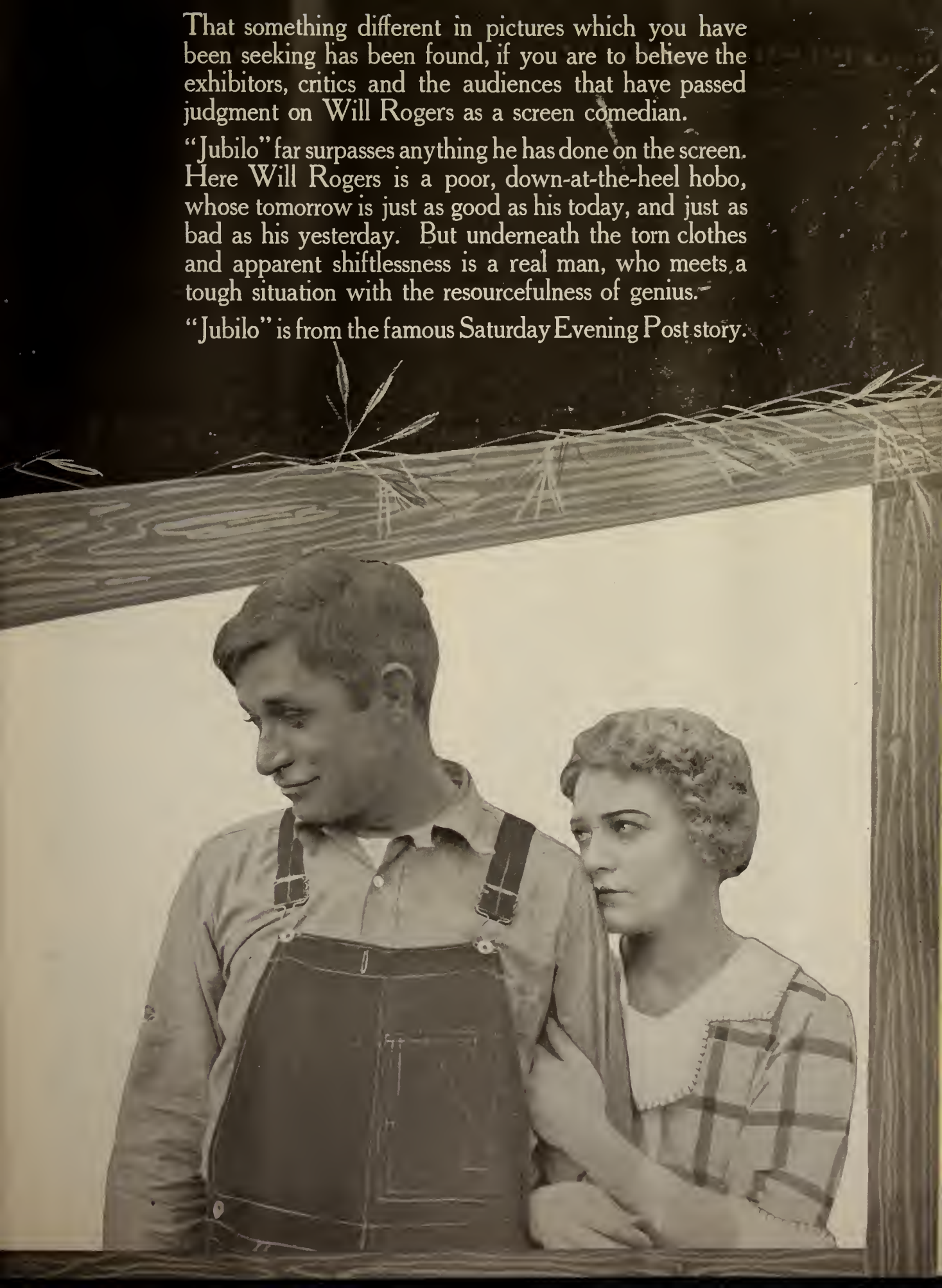
directed by
CLARENCE G BADGER

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

That something different in pictures which you have been seeking has been found, if you are to believe the exhibitors, critics and the audiences that have passed judgment on Will Rogers as a screen comedian.

"Jubilo" far surpasses anything he has done on the screen. Here Will Rogers is a poor, down-at-the-heel hobo, whose tomorrow is just as good as his today, and just as bad as his yesterday. But underneath the torn clothes and apparent shiftlessness is a real man, who meets a tough situation with the resourcefulness of genius.

"Jubilo" is from the famous Saturday Evening Post story.



NEW BRITISH-CANADIAN THEATRICAL SYNDICATE

EXPECTED TO AFFECT ALLEN CHAIN OF THEATRES

ANNOUNCEMENT from Montreal on Oct. 18, that a huge theatrical merger had been effected in Canada has aroused considerable interest and comment in theatrical oiroles of the Dominion. It was rumored that the organization of the syndicate would affect a number of the Allen theatres, while the Walker theatres of the Middle West were included in the statement. A brand new theatre is to be built in Vancouver, it was officially declared at Montreal, which is to be the head office of the city. British productions are to be brought to Canada, and a theatre will be established in London, England. A. J. Small of Toronto, owner of a oirouit in Ontario, was also directly interested in the deal, it was reported. The amount involved in the purchases and leases would be $4,000,000.

Additional information was not forthcoming at Toronto after the Montreal announcement. The statement was made, however, that A. J. Small of Toronto has been negotiating for the Dominion Theatre, Ottawa, to the Moxled and Allen interests. The recent trip of J. J. Allen of Toronto to England appeared to have some significance, particularly in view of the admission that the Allens had the use of considerable capital. A few months ago A. J. Small was reported to have closed with Alex Pantages for the organization of a Pantages circuit in Ontario, but Pantages is now associated with Regal Film interests in the building of a large Toronto house.

Had Option on Walker Theatres

At Winnipeg C. P. Walker of the Walker Theatre, and manager of the Western Canadian Theatres, Ltd., has announced that he knows nothing of the new British-Canadian syndicate, although the latter was said to have taken over the Walker interests in the west. Mr. Walker declared that the easterners had taken option on his theatres last January, but the option had never been exercised. Associated with Walker is Sir James Lougheed, and the houses which they control include the Walker of Winnipeg, Grand of Calgary, the Empire of Edmonton, the Regina Theatre of Regina, the Empire of Saskatoon, etc.

At Vancouver, B. C., announcement was made that the new theatre would be erected at Richards and Georgia streets at a cost of $275,000, and it would be called the Vancouver Theatre. It is intended primarily for dramatic offerings, and will have a large stage. The house will seat 1,250 persons, according to plans which have been prepared by W. D. Rochfort. Control of this theatre is vested in a number of prominent Vancouver men.

S. Morgan-Powell of the Montreal Star refers to the merger as the establishment of "the Canadian theatre at last." Existing theatre circuits in Canada are carrying on, however, without hesitation or fright.

CAPTAIN MORISSON IN NEW BRADY FILM

Captain Joseph Morisson, of 542 West 124th street, New York, whose marked resemblance to Marshal Foch was the subject of a recent article in the Moving Picture World, has been working with Alice Brady in a feature to be released under the Realart banner. He had previously played in Emile Chautard's production of the Gaston Leroux detective story, "The Mystery of the Yellow Room," and was complimented for his portrayal.

The ex-soldier, who served twenty-four years in the French army, has also attracted attention by his work in five plays with Alice Joyce and Dorothy Dalton, and in Goldwyn Liberty Loan trailers with Tom Moore, Pauline Frederick, Madge Kennedy and Mabel Normand. The Fox Film Corporation several months ago cast him in a film play as Marshal Foch.

Captain Morisson's brother, Maurice Morisson, the great Shakespearian actor, died in this country two years ago, one year after the captain left France. The captain is about 60 years old. He has a wide knowledge of life, customs and society on the Continent, having traveled extensively throughout Europe before coming to the United States. He will eventually return to France. He is an authority on court dress.

CAPITOL COMEDIES NOW RELEASED IN EUROPE AND SOUTH AMERICA; BIG INCREASE IN FOREIGN DEMAND

GOLDWYN'S enlarged foreign department under the direction of Arthur Ziehm reports a big increase in the demand for "Smiling Bill" Parsons's Capitol Comedies. These two-reelers were first distributed in England to test them on the British public. "We have learned from the Stoll Film Company," said Mr. Ziehm, "that English short comedies are far cruder than the American product; and this probably accounts for the immediate success of the 'Smiling Bill' two-reelers."

Since the first Capitol Comedies were shipped abroad the Stoll Company has been distributing for Goldwyn all the comedies which have been shown in America. Furthermore, the English company reported that the increased demand for Capitols has necessitated its increasing the number of prints made from the negatives sent from America.

Not only have the Capitol Comedies entrenched themselves in the favor of the English public, but they have been equally well liked in Spanish-speaking countries. Mexico has found "Smiling Bill" a comedian of whom her people never tire, and Argentine picture fans welcome every new "Capitol."

France enjoyed Capitol Comedies almost as soon as England found them, and now Scandinavia has received its first large shipment. "Smiling Bill's" first twelve comedies have been received in Stockholm and are showing in all the large cities of Norway and Sweden.

PHOTOPLAY STORY WAS A PROPHECY

"The Red Peril," written by C. V. Henkel almost a year ago, was a mere prophecy when originally conceived and produced as a motion picture. With time it has developed into a serious fact as present day conditions prove.

The picture was produced and completed about five months ago, but the original finished negative and positive print were destroyed when lightning set fire to the laboratory. Work was immediately begun on a new negative and the photoplay finally had its premier at the Strand Theatre, Ithaca, N.Y., recently.

Senator Clayton R. Lusk, chairman of the New York State legislative committee for the investigation of Bolshevik activities, visited Ithaca especially to attend the showing of "The Red Peril." Incident to his trip to Ithaca and what he saw Senator Lusk said:

"Only two things will save America. One is fighting the spread of Bolshevism through the medium of the public press and the platform. The other weapon is motion picture propaganda expressed along lines of 'The Red Peril' to counteract Bolshevik activities."

ROBERTSON-COLE BUYS GASNIER PRODUCTION

Robertson-Cole Company has purchased the L. J. Gasnier production, "The Beloved Chester," featuring Lew Cody, and has contracted for five more big Lew Cody specials for the coming year. Negotiations for Mr. Gasnier and the Lew Cody Company were conducted by Sydney Cohen.

Mr. Gasnier is putting all of the experience he gained during twenty-one years into the making of the Cody productions. He has been a big figure in the development of the motion picture in France and the United States for many years and his genius contributed to the success of Pathe. The second picture which is now in the making is "The Butterfly Man" by George Barr McCutcheon, and the third is a screen adaptation of a great stage success.

"SMILING JIMMY" IN PITTSBURGH

James B. Kelly is spending a few weeks at the Pittsburgh Universal exchange, in the interests of the new Jewel film, "The Right to Happiness."

REVIEWS OF CURRENT PRODUCTIONS

"THE ISLE OF CONQUEST"(Select)

Norma Talmadge in one of those youthful heroines which she looks so charmingly and acts with so much feeling and skill is the star of this picture, adapted by John Emerson and Anita Loos from Arthur Hornblow's novel, "The Right of Conquest," and directed by Edward Jose. Natalie Talmadge, the youngest of the three Talmadge sisters, makes her screen debut in the Hornblow story and comes off with flying colors. There is little novelty in the plot.

Ethel Harmon is taken from a convent by her mother and introduced to a wealthy profligate in the hopes that he will marry the girl and relieve the Harmon family from genteel poverty. He does so, but his conduct soon makes him an object of repulsion to his wife. John Arnold, who turns against all women when the girl he was to marry becomes the mistress of the millionaire, takes to drinking and is acting as a stoker when Ethel first crosses his path.

The ship is hit by a torpedo, and Arnold helps Ethel to reach the shore of a desert island. They both distrust the opposite sex, and take no trouble to conceal the fact at first. Three months in each other's company completely changes this feeling and they are just about to perform a wedding ceremony and become man and wife when the millionaire husband and Ethel's sister arrive on the scene and all parties concerned return to civilization. Here the millionaire attempts to assert his rights as a husband, and dies of heart failure. Arnold and Ethel are left free to have their wedding performed in the customary manner.

This romantic story will prove excellent entertainment for the many admirers of Norma Talmadge. It has great variety of incident and the production is in keeping with all demands. The finish is an inspiration and will please everyone immensely. WEITZEL.

"THE SACRED FLAME"(Schomer-Ross)

Abraham S. Schomer is the author and director of this six-part picture. His work in both capacities is marked by sincere purpose and, in many ways, real artistic accomplishment. Intelligent application of the shears would remove considerable unnecessary footage and invigorate the story. The heroine is a school teacher who becomes interested in a young man with no aim in life. She inspires him to study law and furnishes the money to pay for his instruction and other expenses. They become engaged, and her sympathy and mental aid spur him on until he is a leader at the bar. He then meets the daughter of a very wealthy man and determines to marry her. His engagement with the school teacher is broken off, and he carries out his amitious purpose. The woman who has been the real cause of his success is terribly wounded by his heartlessness, but she finds happiness in the love of a famous doctor, who makes her his wife. Later on the lawyer comes to understand that he has trifled with "the sacred flame" and expires suddenly as he realizes all that he has lost. The finish, showing a graveyard, is decidedly morbid. Emily Stevens and her support are more than acceptable.
WEITZEL.

"HIS MAJESTY THE AMERICAN" (United Artists)

Douglas Fairbanks has given "His Majesty the American" the most elaborate production of any of his pictures. Joseph Henaberry, who wrote the scenario assisted by Elton Banks, was also the director, and has had the satisfaction of seeing his story provided with scene after scene that must have added thousands to the cost of production. Things take a flying start in New York, where William Brooks is a millionaire member of both the police and fire departments just for the excitement afforded him. William's life contains two mysteries: He does not know who his mother is or who sends him the big sum of money he spends every month. A reform wave sends him away from New York and he fetches up in Murdero, Mexico. He soon finds this place too slow, and a telegram from a small kingdom in the Alps sends him across the ocean after more adventures.

Arriving in the capital William is overjoyed to know that he has landed in the center of a political upheaval that threatens to tumble the king off his throne, and that everything looks promising for William himself to take a prominent part in affairs. Sarzeau, the leader of the conspirators, discovers that William has the contract for the overthrow of the King of Alaine, signed by the ruler's enemies, and tries to capture the American. That young man leads the arch plotter and his assistants a strenuous chase and shows them acrobatic stunts never performed in the best circus in Europe. Matters are brought to a spectacular finish when William leads a body of soldiers to the rescue of the king and learns that the king's daughter, Princess Marguerite, is his mother, and her ward, the Countess of Montenac, is just the girl he wants for his wife.

This highly colored romance rambles about in the telling and contains a strain of serious feeling. The subtitles are a trifle stilled at times; but the star is there with his old jump and ginger, and is supported by Frank Campeau, Marjorie Daw, Sam Sothern, Jay Dwiggins and Lillian Langdon and an army of extra people. WEITZEL.

"WHEN THE DESERT SMILES" (Aywon)

Western melodrama with the horses in the picture among the hardest working actors, "When the Desert Smiles" is an Aywon release starring Neal Hart. This state right picture will please the admirers of the stories that show the mountain ranges of the West, and follow the fortunes of the hero who is fighting to save his mine or prevent his cattle from being run off. The plot is not at all complicated. The hero is a cowboy who finds out that the girl he wants to win is the ward of a German ranch owner, and that she is not being well treated. The young chap has money. He buys a ranch near the German's place, learns that his new property is rich in gold and that a mine is being worked on it by the Hun and his nephew and scheming how to oust the fellow's uncle from his mine. The action is not swift, but it is generally interesting, and Neal Hart does a number of real thrills. He also acts with considerable skill. The photography could be improved. Some of the scenes have great rugged beauty. WEITZEL.

"THE LONG ARM OF MANNISTER"(Pioneer)

Henry B. Walthall is the star of this Pioneer attraction, produced by National Film Corporation and directed by Bertram Bracken. Taken from the novel by E. Phillips Oppenheim, the story is of a man's revenge upon a group of enemies that conspire to ruin him financially and do not stop at plotting to turn his wife against him and plan her moral ruin. When George Mannister tracks his wife and her companion out on the desert and learns for the first time the extent of the conspiracy against his fortune and his most sacred feelings, he lets the runaway pair go free and starts back to find and punish the Wall Street operators and their female accomplice that were the cause of his misfortunes. With such a dramatic motive to force and movement into the plot, it has not been at all difficult to find vigorous incidents and striking situations for this modern romance. The finish shows Mannister's revenge completed and his wife restored to her old place in his heart. The story is acted by Henry B. Walthall and his associates in the proper melodramatic spirit, and the production is up to a commendable average.
WEITZEL.

"THE CLIMBERS"(Vitagraph)

As a stage play "The Climbers" was a famous Clyde Fitch success. The screen version, starring Corinne Griffith, retains most of the strong situations of the spoken drama and supplies interesting material of an original nature. As with nearly all Fitch plays American social life is the subject treated by the author. The wife and elder daughter of a self-made man of wealth are ambitious to get into the highest social set. Blanche, the younger daughter, is anxious to follow the dictates of her heart. The sudden death of the millionaire, following his loss of fortune, and the mistake Blanche makes in her marriage fill the story with an expert mixture of domestic tragedy and satirical comedy. The scenes which take place immediately after the funeral have lost none of their pungent satire. Tom

Tarriss has brought out all the points in the plot, and the entire production is skillfully handled, the interior and exterior settings being examples of wealth and generosity guided by good taste. Corinne Griffith is beautifully sincere as Blanche Sterling and personally as attractive as ever. Her support is excellent.

WEITZEL.

"BONNIE, BONNIE LASSIE" (Universal)

A six-part comedy of delightful quality, produced by Tod Browning from a story by Henry C. Rowland. Mary MacLaren plays the role of a Scotch girl who comes to America. Spottiswoode Aitken portrays in admirable style an irascible old invalid, who has much to do with the story. David Butler and Arthur Carewe play the rival lovers. The story abounds in unique humorous situations and has been given a decidedly attractive rural setting. It is a production on the whole that will entertain audiences of all descriptions.

McELRAVY.

"ME AND CAPTAIN KIDD" (World)

A five-reel story of love and romance, adapted by J. Clarkson Miller from a story by Hamilton Thompson and directed by Oscar Apfel. Evelyn Greeley plays the role of a poor fisher girl. The story opens on an island, where Captain Kidd is presumed to have buried his treasure. The hero and the heroine go to seek this treasure and are out all night in the woods. A speedy marriage follows, which is immediately threatened by annulment by the hero's father. The two are separated for some years, but meet later in the city and in course of time find happiness together. The story is one of strong juvenile flavor in certain respects and has a pleasant touch of romance running through it.

McELRAVY.

"THE GLORIOUS WOMAN" (Selznick)

In spite of the fact that this production drags slightly in spots, it is an entertaining feature, and pulls considerable suspense as it approaches its climax. Olive Thomas is the featured member of the cast and Matt Moore plays the male lead. The story is by Edmund Goulding and deals with the English tradition which places as the first duty of the wife of a duke the bearing of a son and heir. As the story runs, the Duke of Loame falls in love with the pretty daughter of a farmer, and marries her against the wishes of his family and friends, who thereafter busy themselves with trying to persuade him to obtain a divorce.

Their final effort consists in having a physician tell the young wife that she is unfit to bear a child. She then tries to make her husband dislike her by feigning drunkenness. After leaving him, and learning that he is unwilling to take divorce proceedings, she seeks the aid of a detective agency which makes a specialty of frameups in matters of this kind. On the scene of the frameup she collapses, is taken home by her husband, and a happier lease of life is begun in the course of which is born the longed for son and heir.

MacDONALD.

"IMPOSING ON GOOD NATURE" (Chester)

Scenes among the fisher people of Japan are presented in this picture, which reveals the fishing industry of Japan in an important and picturesque light. The principal features of the picture are the women diving for oysters, the fishermen, after the warning of the sentinel, hurrying out in their boats to take advantage of the schools of fish congregated near. The planting of pieces of grit inside the shell of the oyster for the purpose of causing pearl formations is one of the picture's revelations. This is the best of the pictures on the Japanese fishing industry that have been shown.

McELRAVY.

"THE LOST PRINCESS" (Fox)

A pleasing little romance, featuring Albert Ray and Elinor Fair, written by J. Anthony Reach and directed by Scott Dunlap. This is slight but enjoyable and contains some very good humor, both in the subtitles and the story itself. It pictures the efforts of a country boy to make good as a writer in the city. He is aided by a newspaper girl, who turns out to be the "lost princess" of his first story. The events are of a highly romantic, imaginative sort, and the production continues in a pleasing vein of humor throughout.

McELRAVY

"THEIVES" (Fox)

A five-reel crook story, written by Will C. Beale and directed by Frank Beal. Gladys Brockwell is cast in the leading role, that of a girl thief named Mazie. She loves Jimmy, a second member of the band, and the story deals with the efforts of these two to rise above their sordid life and "go straight." The production is not very original or unusual in any way, but tells a story that is entertaining. It lacks any great dramatic moments, but at the same time has sufficient action and story interest to hold the attention. It makes a conventional subject of the crook type, presented with average strength.

McELRAVY.

"FLAME OF THE DESERT" (Goldwyn)

A spectacular production of beautiful ensembles and massive effects, this picture stars Geraldine Farrar supported by Lou Tellegen and a fine cast. The story deals with the romance of an adventurous English girl in Cairo at the time of an insurrection of native Egyptians against the British immediately after the European war. The production is made interesting through magnificent settings, superb photographic effects and character contrast. Miss Farrar is an engaging heroine, graceful as ever, and her support could hardly be surpassed, responding to her acting with rare intelligence, but the notable feature of this elaborate and costly production is an artistry of treatment for which director and camera expert are to be congratulated. The high quality of treatment held a crowded house at the Strand absorbed in the outcome.

HARRISON.

"TWENTY-THREE AND A HALF HOURS LEAVE" (Paramount-Artcraft-Ince)

A knockout from start to finish, this picture is one of the best comedies ever shown at the Rialto, where it was applauded throughout and received an ovation at the end. It was written by Mary Roberts Rinehart, and it stars two bright young players, Douglas McLean and Doris May, but all the roles are well typed and the handling of the comedy is without flaw. The story is light and modern, depicting the troubles of a young sergeant and his soldiers about their uniforms. There is love and adventure mixed in, but the fun depends largely upon clever characterization by the talented author and its brilliant interpretation by a company full of zip at every stage of the game. An American story of American soldiers which will be one of the hits of the season wherever and whenever it is shown to live Americans. HARRISON.

"UP IN ALF'S PLACE" (Mack Sennett Comedy)

This two-reeler is the liviest kind of a farce with a bunch of acrobatic comedians and a dozen pretty girls in bathing costumes supposedly taking lessons in physical culture at "Alf's Place," though none of them looks as though she needed development in shapely limbs and body. From the school above to the delicatessen store below the action is carried with increasing violence until it becomes a wild orgie, after a crooked poker game. There is the usual amount of acrobatic work and mechanical ingenuity. HARRISON.

"THE GHOST OF A CHANCE" (Vitagraph)

An O. Henry story relating to the traditional ghost in a newly rich family, where a young member seeks to carry out the tradition and enters the bedroom of a fascinating widow at night, only to be recognized and warmly kissed as a consequence, this two-reel story is prettily presented, well typed and fairly interesting on these accounts. HARRISON.

THE RANGER OF PIKE'S PEAK (Universal)--A two-reel story made in Colorado. This pictures the capture of a male society thief, who masquerades in woman's clothing. The story is quite entertaining, though not very dramatic. A polo match is an interesting feature. Fritzi Ridgway plays the heroine and Herbert Hayes the hero, with Harry Schumm appearing as the thief.

McELRAVY.

TEMPEST CODY BUCKS THE TRUST (Universal), October 20--Another two-reel chapter in the Tempest Cody series, each of which tells a separate story. In this instance Tempest aligns herself with forces fighting the food profiteers and saves a large storage house from destruction. The number tells a modern story of interest, with considerable suspense in the closing reel.

McELRAVY.

GROWING NEED FOR EXCHANGE EXECUTIVES

BY J. D. WILLIAMS

Manager First National Exhibitors Circuit

WHAT of the exchange manager -- the trigger to the industrial gun -- and his future in the aftermath of the evolution that is slowly, but surely, altering methods of distribution?

Standing on the frontier as the arbiter of values in the important work of converting production talent into rental money, he is a vital part in the machinery of progress, and he must be reckoned with, seriously and intelligently, if national distributing organizations are to claim a maximum of efficiency along the new lines that are now being laid.

New and greater responsibilities have become the lot of exchange managers within the year. And these responsibilities are about equally between moral and financial problems. The need for keen minded, alert business men as branch office executives is greater than ever before. And this need will grow as time passes. The exchange manager of the future will find a complex problem to solve in meeting the demands of produotion which he must adjust with the conservation of exhibition.

Home office executives are prone, in some instances, to discount the moral responsibilities that an exchange manager must carry, and some of them overlook entirely the importance of the personal welfare of their branch executives in relation to the results they obtain.

Great Sales Ability Required

There is no industry which can compare to the motion picture in the importance which sales ability commands. With the era of bigger and better pictures there must be a companion increase in the abilities of the managers and salesmen whose task it is to market the new type of productions to exhibitors.

The question of present day scales of remuneration for exchange managers and salesmen is important, but not nearly as much so as the question of the further scale of salaries and incomes received by the managers and their road men.

Bigger productions need greater ability in the man who sell them -- and greater ability implies larger incomes to the individuals. Exchange managers are entitled to good salaries, with bonus or special award arrangements, for several reasons that are pertinently the business of every person in the induetry.

The Wrong Kind of Sales Direction

Home office executives in some organizations are satisfied if a manager rents a picture in a certain town for $50 a day in rental, because of its peculiar advertising and exploitation properties, the home office executives take the attitude that they expected that price, when the contracts come through. That kind of sales direction is wrong and unjust to the managers.

Any branch executive who is capable of increasing the rental values in a territory, and who can encourage exhibitors to do the things that will give them corresponding increasee in receipts at the box office, deserves a salary commensurate with his accomplishments.

In many respects his sales problems are like those of a real estate agent. Real property values are, in the majority, chiefly a matter of personal opinion. An agent decides that a lot is worth $1,000. A prospective buyer reasons that it is worth only $750. If the agent is a good salesman, he gets his price and the buyer is convinced that his own appraisal was too conservative.

Exchange Managers' Opportunities

The time was, and quite recently, too, when the average exchange manager was never certain of his status for the day until he had read his morning's mail, and even then telegrams were known to arrive shortly after lunch. His position was purely temporary. He held no confidence in the permanence of it. And because of this, knowing that a New York-born whim might upset at any moment his good intentions and ambitions for the territory, he took on the mental attitude of a "floater," and acted accordingly.

In the last two seasons this costly and intolerable condition has been reduced to a minimum of frequency. And with the coming of stability and assurance the opportunities for exchange managers have become greater and more tangible.

There is no branch of the industry which offers more for the future than distribution, and it is to this department that the business must look for the big work of balancing accounts between the theatres and the studios so that neither the exhibitors nor the producers suffer in the evolution that is upsetting precedents and establishing an entirely new relationship.

The Successful Manager Is . .

The successful manager of the future is one who will produce his quota of rentals and still retain the good-will and confidence of his accounts. It is no small task. Higher production costs, more elaborate pictures, demand bigger rentals.

To do this satisfactorily to all parties concerned will require tact and diplomacy, the nth degree of sales ability, and a thorough knowledge of all phases of distribution and exploitation.

It is an obvious inference that the prices paid for this greater ability must be in proportion to the intensified efficiency that is required. It will become more apparent than ever that a capable manager whose salary is $300 a week will be a less costly executive than an ordinary manager who is paid but $50 a week.

WHITEHURST INTERESTS PAY A MILLION DOLLARS TO CONTROL LARGEST PICTURE HOUSES IN BALTIMORE

THE Whitehurst interests that now control the New Theatre, Garden Theatre and the projected Century Theatre, have purchased outright the Parkway Theatre, secured control of the McHenry Theatre and bought out the promoters' interests in the playhouse to be constructed at Park avenue and Lexington street, Baltimore. The deal, which involves $1,000,000, is the largest of its kind ever put through in Baltimore, and gives one corporation control of all the largest photoplay houses in the city.

C. E. Whitehouse, president of the enterprise, is to assume control of the houses at once. The Whitehouse interests recently launched a move to erect a handsome photoplay house on Lexington street near Charles. While work has not been started on the Century Theatre, it is understood that the purchase of the Parkway and other theatres will not interfere with the construction of this amusement house.

It is not known just how this matter is to affect Bernard Depkin, present manager of the Parkway; Harry W. Webb, president of the Parkway and operating the Peabody and Strand theatres; the New Wizard and McHenry theatres and the Pimlico Theatre, and Louis DeHoff, manager of the New Theatre.

SELZNICK ANNOUNCES PRODUCTIONS

Announcement is made from the office of Myron Selznick that part of the Brunton Studios in California will be occupied by the Selznick company, which intends producing on the coast this autumn. It will probably be necessary to enlarge the Brunton Studios. Harry Rapf will have charge of the Selznick plant.

The first produotions will be "Just A Wife," by Eugene Walter; "Blind Youth," by Lou Tellegen and Willard Mack, and "The Woman God Sent," an original story by Sophie Irene Loeb.

CARL CARSON, OF FAMOUS PLAYERS, HAS FINISHED FIRST COMPLETE EDUCATIONAL FILM CATALOGUE

FOR THE FIRST time in the history of motion pictures, so far as at present known, a complete catalogue of educational films produced since 1910 is put before educators and others interested in non-theatrical exhibitions of motion pictures. The index is the culmination of a nine-year task undertaken by Carl Carson, managing editor of the pedagogical section of the non-theatrical distribution department of Famous Players-Lasky Corporation.

Approximately 17,000 educational films are contained in this index, subdivided into ten general classes as follows: Biographical, sciences, including agriculture, horticulture, etc.; vocational guidance films, cosmic sciences of astronomy, geology and geography; industrial sciences, such as engineering; classical literature, historical themes, including biography and current events; social sciences extended to embrace religion, sociology and psychology; contemporary fiction and dramas; fine arts, domestic science being included, and seasonal pictures of Christmas, Thanksgiving, etc.

Tabulation of the available material has brought several surprises. Despite the popularity of current best sellers, the old classics have made deepest appeal. The list of works filmed like "The Vicar of Wakefield," "Ivanhoe" and "Great Expectations" is a long one. One of the most valuable features of the catalog is the cross index by which individual subjects are traced.

HALLMARK ANNOUNCES CHANGES IN PERSONNEL TWO SALES EXECUTIVES MADE FIELD MANAGERS

WITH the acquisition of the Exhibitors' Mutual Distributing Corporation's exchanges, Frank G. Hall, president of Hallmark Pictures Corporation, has made some important changes in the personnel of the managerial forces of the twenty-six exchange centers, with two important additions. W. F. Rogers, general sales manager, has appointed S. T. Stevens, long identified with Exhibitors' Mutual as general supervisor, to be field manager of Hallmark Exchanges. Mr. Stevens has left New York to visit every exchange center in the United States. M. J. Mintz, formerly with Exhibitors' Mutual and the Unity Corporation of Chicago, left at the same time for a similar trip through the Middle West.

Theodore Holland, for a time associated with the W. W. Hodkinson Corporation, has been made branch manager of the newly acquired Oklahoma City office; R. A. Morrow, manager of the Dallas office, and Nat A. Royster, manager of the Atlantic office. Hallmark Pictures has put into active operation a profit sharing plan whereby each member of its sales forces, regardless of his or her position, is to share in the profits of the exchange he or she represents. The plan goes into effect as of September 1, giving all concerned the opportunity to benefit by their efforts for two months back.

FRENCH-SPEAKING RESIDENTS OF GATINEAU POINT, QUEBEC, MEET SUNDAYS TO SEE MAYOR'S "MOVIES"

ONE of the most unique moving picture theatres in Canada is the Gaiety Theatre, Gatineau Point, Quebec. It seats 200 people and it serves to amuse the people of a village in the interior of the Province of Quebec. The center is some miles from any railway and is reached by automobile or rig or by the small boats on the Ottawa River.

The owner and manager of the theatre is Rudolphe Moreau, who is also the mayor of the tiny place. He is the big man of the town as he is interested in other local enterprises. Gatineau Point is said to be the only center in the Province of Quebec where the inhabitants are not required to pay a special tax on admission tickets when they desire to see a show. Gatineau Point does not need the money, apparently, and anyway the mayor is the owner of the theatre.

The feature attractions are several degrees removed from the status of the latest releases but to local patrons the pictures are just as exciting and interesting as those just sent out from the film factories. The regular admission fee is 10 cents.

Although the titles and subtitles of all the pictures presented in the Gaiety Theatre are printed in English, practically all of the theatre's patrons speak nothing but French. They have a smattering of the English tongue and they can understand the English pictures through the action involved. Incidentally, serials go strong at the Gaiety.

The Gaiety does its best business on Sundays when the residents rest from current employment. There is no objection to Sunday performances because the Sunday show and Sunday diversions have become established principles in the town.

The theatre is a wooden structure built like a skating rink. Its lobby displays consist of posters tacked to permanent supports and groups of still photographs. The operating booth, with its one machine, has a large window for ventilating purposes, and to keep out the light a large poster is generally hung, in reversed position, over the window opening.

DE MILLE STARTS REBUILDING HIS FIRE-RAVAGED RANCH

Undaunted by the fire-wrought devastation and in a measure spurred on by his success in remodeling Santa Cruz Island for motion picture purposes, Cecil B. De Mille has started work on the replanting and rebuilding of his mountain estate which was badly damaged by forest fires a few weeks ago.

The fire destroyed all the buildings and left the greater part of the ranch property in charred ruins. Only one group of ancient oaks escaped destruction and a portion of the garden, including the vineyard, likewise escaped without complete annihilation.

CRAVER TO BUILD $300.000 THEATRE

R. D. Craver, owner of the First National Exhibitors' Circuit franchise for Atlanta and Richmond, announces that negotiations have been completed for the building of a $300,000 motion picture theatre in Norfolk, Va., to have a seating capacity of 2,400 and to be located at 320-330 Granby street, at the centre of Norfolk's business activities.

Consummation of this deal places Mr. Craver in charge of theatres in Richmond, Greensboro, Danville, Winston-Salem, Durham and Charlotte. He is also interested in the amusement enterprises of the Pryor Brothers, who operate theatres in a number of Southern cities.

ROTHSTEIN JOINS EQUITY PICTURES

Harry L. Reichenbach, who has been elected an officer by the Equity Pictures Corporation, and who is in charge of all exploitation, advertising and publicity for that concern, in addition to being personal representative for Harry Garson and Clara Kimball Young, has engaged Nat Rothstein, for five years advertising director for Universal, to be in complete charge of all advertising for Equity and Clara Kimball Young.

Rothstein's work with Universal has stood out, both from the point of artistic beauty of his advertising conceptions and the pith and punch of his displays. Mr. Rothstein will have full charge of his own department, working with Reichenbach, and upon such occasions as the latter goes on the road in the interest of the company, Rothstein will assume Reichenbach's labors as well, a competent staff of assistants being afforded for the great amount of work necessary to constantly supply twenty exchanges with new material weekly.

Mr. Rothstein took up his department with Equity on October 20, at the office in Aeolian Hall.

CHAPLIN'S "FIREMAN" FOR NOVEMBER

Frank G. Hall, president of Hallmark, releasing twelve of the new edition de luxe of the Chaplin comedies, announces "The Fireman" for release Nov. 16. Release on the series extend to January, 1921 and Hallmark is releasing them by arrangement with the Clark-Cornelius Corporation, their owners.

W. E. ATKINSON ILL WITH COLD

William E. Atkinson, general manager of Metro Pictures Corporation, has been confined to his home for several days, suffering from a heavy cold which developed symptoms of pleurisy. Mr. Atkinson's illness at first was regarded as serious, but he has improved so rapidly that he now looks forward to returning to his desk in the Metro offices in a week or ten days.

The Metro general manager was taken ill shortly after his return from a trip to Los Angeles, where he made an inspection of the new Metro studios in Hollywood, and stopped off en route at several of the Metro branch offices between the East and the West coasts.

KIRKPATRICK, OF ROBERTSON-COLE, IS GRATIFIED

BY EXHIBITORS' RECEPTION OF EXCHANGE SYSTEM

THE RECEPTION of the Robertson-Cole exchange system by picture showmen throughout the country has been a source of gratification to A. S. Kirkpatrick, vice president and general manager of that corporation. After Mr. Kirkpatrick had reorganized the twenty-six branch offices with executive, sales and clerical staffs he was rewarded by an immediate jump in bookings throughout the country.

"We looked for an increase in bookings in a short time," says Mr. Kirkpatrick in a statement he has issued for publication, "but I did not expect in the first week of the new system the immediate and large increase we had. We have been putting high class productions on the market and in the past few weeks have been particularly fortunate in respect to our attractions and this doubtless accounts for the present demand for our films."

"The one thing we are convinced of today", Mr. Kirkpatrick goes on to say, "is that under present conditions the most expensive pictures to make are really the least expensive in the end. The demand of the picture showman, which is a reflection of the public demand, is for pictures of the highest standard of excellence. Although the public is turning to moving pictures in millions the competition is keen and the showman with the best pictures in his community is going to make the money."

Must Make Good Pictures Consistently

The producer who does not make good pictures is doomed, in the opinion of Mr. Kirkpatrick, who goes on to say: "The exhibitors are tired of having poor ones sandwiched in with good ones here and there. They are not merely filling open dates these days--they are carefully selecting pictures. Our policy of letting the poor ones die before they reach the public to be condemned is the fruit of this stand by the picture showman and his public.

"The producing factors working under the Robertson-Cole banner are alive to this condition. The thought that dominates every one concerned in the Robertson-Cole productions is: 'nothing but the best.'" Mr. Kirkpatrick concludes his statement thus:

"The fact that our efforts are appreciated is demonstrated by the steady increase in our bookings. As I stated with the opening of our exchanges we want our exhibitor clientele in on the basis of business partners--we want their advice and suggestions."

OHIO FIRST NATIONAL MEN MEET

The First National Exhibitors' Circuit of Ohio held a special meeting in Cleveland during the week ending October 25. President Mandelbaum, who had just returned from New York, told the members what the First National had in store for them for the rest of the season and all agreed that the prospects look exceedingly bright.

The most important business followed the financial report when action was taken declaring a seven per cent dividend. The checks for this were mailed out the following day.

It was also announced that in future the Norma Talmadge productions will be played in Cleveland in Loew's Stillman and Alhambra theatres. Heretofore Norma has appeared only in the Stillman.

NOVEMBER BRINGS MANY NEW WILLIAM FOX FILMS;

DATES OF TWO PEGGY HYLAND PICTURES CHANGED

WITH FIFTEEN RELEASES for the month of November, Fox Film Corporation maintains its production schedule as planned for the present season with but one change in dates as originally outlined. This change is the switching of two of Peggy Hyland's vehicles, due to circumstances arising at the West coast studios.

The first November release is "A Girl in Bohemia," with Peggy Hyland in the stellar role. It was written by H.B. Daniel, author of numerous plays for the stage as well as the screen. Denison Clift of the Fox staff adapted it to pictures and Howard M. Mitchell directed. The story deals with a young girl who, seeking fame as a novelist, takes for her first effort the subject of Bohemian Life in a great city.

The first Mutt and Jeff Animated Cartoon released in November is "Was She a Wife." Then comes a group of four important releases. The big 1920 cinemadrama "Should a Husband Forgive?" was staged by R.A. Walsh, Miriam Cooper portrays the leading female role.

Second is "From Now On," a melodramatic tale of the regeneration of an unfortunate youth. It was written by Frank L. Packard, author of "The Miracle Man." George Walsh is the star.

Comes a New Theda Bara Picture

A Sunshine comedy entitled "Footlight Maids" is generally in line with the new standards established by Hampton Del Ruth, supervising director of these Fox comedies. Another Mutt and Jeff cartoon, "The Plumber," is also ready for November distribution. About the middle of the month comes "The Lure of Ambition," of which Theda Bara is the star. The story is by Julia Burnham and Edmund Lawrence, and Mr. Lawrence directed.

"Vagabond Luck" is the picture featuring Albert Ray and Elinor Fair. The story is of fast horses and pulsates with clever comedy moments. Frank Tenney Jackson is the author, J. Anthony Roach directed and credit for the scenario goes to Mr. Roach and Scott Dunlap.

The mid-November Mutt and Jeff cartoon will be "Seeing America First." Later in the month is due William Russell's second starring vehicle under the banner of William Fox. "Eastward Ho!" is the title. Roy Somerville adapted to the screen William McLeod's novel for Mr. Russell's use. Emmett J. Flynn directed.

"Back to Nature Girls" is the ensuing Sunshine release. The fourth Mutt and Jeff for November is "The Sign Painters." Near the closing days of the month will come three most interesting releases.

"Wings of the Morning," in which William Farnum stars, is an adaptation of Louis Tracy's novel of the same caption by that expert technician, Charles Kenyon. J. Gordon Edwards directed. The Madlaine Traverse contribution to late November will be "Lost Money," from the original story by Denison Clift and converted to the screen by its author. It is a tale of life among the diamond mines of South Africa. Edmund Lawrence directed it. The month closes with another Mutt and Jeff cartoon, "In the Movies."

MOSS TO BUILD BIG THEATRE IN THE BRONX

Announcement is made from the B. S. Moss offices of the purchase of the entire block bounded by Tremont, Webster and Carter avenue and East 176th street, the Bronx, New York. Mr. Moss will begin at once the construction of a vaudeville and photoplay theatre on this site. It is said the cost will be $750,000 and that the new playhouse will open next season.

Mr. Moss' holdings in New York City already comprise five houses -- the Broadway, Hamilton, Regent Jefferson and Flatbush -- with several others in process of erection.

KATHERINE MAC DONALD'S GOOD START

"The Thunderbolt," first of a series of twelve productions in which Katherine MacDonald will star as a First National attraction, is being received with pronounced approval according to box-office results reported from all sections. In Chicago, at Balaban & Katz's Riviera Theatre, the production broke the attendance record for the week it was shown.

"SCREENICS" IS THE NAME OF NEW FASCINATING

CHESTER FILM COMBINING WIT AND WILD LIFE

ANNOUNCEMENT will be made in the trade press of the new release to be produced by C. L. Chester Productions, Inc., the producer of Chester Outings.

"Soresnios," as the new subject will be called, is to be a weekly offering in one reel. It will consist of a novel combination--a section devoted to animals, and a department of wittioisms or screen stories by celebrated humorists. In general the animal section will comprise two thirds of the release, and the "Five Minutes With Famous Wits" section, one third.

Many popular fun makers have been engaged to contribute original material to the Famous Wit department and a different "wit" will have a funny tale to tell each week.

Ellis Parker Butler, author of "Pigs is Pigs," one of America's laugh classics, has supplied two releases and is writing others. Oliver Herford, a comic versifier, will give "Advice to the Girls" and a series on "Men, Monkeys and Human Beings," while Don Marquis, the brilliant columnist of the New York Evening Sun, has brought out "Is Prohibition a Dry Subject?" and other gems.

Alice Duer Miller, popular author of books, plays and photoplays, is preparing "Are Women People" and will toast the men in a few warm words "Feminists, Male and Female." Katharine Hilliker, who has amused audiences by her titles to Chester Outings, will contribute material in her own inimitable vein.

Other wits are being secured and it is felt that this feature will mark the debut on the screen of some of the country's most popular humorists. There will also be animal life pictures presented in a novel way, and the Chester organization feels that in "Soreenics" they have an absorbing entertainer.

PATHE SALESMEN INAUGURATE PRIZE DRIVE

FOR NOVEMBER -- "QUIMBY TRIBUTE" MONTH

NOVEMBER has been designated by Paul Brunet, vice president and general manager of Paths, as "Quimby Tribute Month" in appreciation of the valuable work accomplished by Fred C. Quimby, director of exchanges, since he was appointed to the sales chieftainship just two years ago. To make November notable in the business achievements of Pathe three prizes valued at $2,500 are to be awarded to branch managers who prove to be the most energetic in bringing an increased amount of business into their exchanges.

First prize is a $1,000 platinum diamond ring "the same to be awarded to the wife of the branch manager who secures, during November, the greatest amount of new business in proportion to the rating of his office and the greatest increase in collections over the average collections for his office for the months of July, August and September."

Second prize, $500 platinum diamond ring "to be awarded to the wife of the manager whose showing is second best to the winner of the first prize."

Third prize, $1,000 in cash "to be awarded by Hal Roach, producer of Harold Lloyd comedies, to the branch manager who secures the greatest amount of business in proportion to the rating of his office on the special $100,000 two-reel Lloyd comedies during the month of November."

In the event of a tie between two or more contestants the full award will be made in each instance to each contestant thus tieing. All reports must be in by November 15.

The fact that several of the Pathe branch managers do not possess such a valuable adjunct, at this time, as a wife does not make them ineligible for competition. They are advised in the event they win to get themselves a wife to decorate the diamond ring; but, should they remain faithful to their traditions, they may have the stone remounted for their own use.

It was two years ago that Fred Quimby was called out of the West, where he was Pacific coast manager, to assume his important executive position in the home office. For four years he toiled in the field, with conspicuous success, and when the call came from headquarters he was thoroughly equipped in the knowledge of every angle of motion picture selling. Soon after taking command of the sales organization Mr. Quimby began to improve business for Pathe and it is declared today to be at the heighth of satisfaction.

Thus is set forth the "wherefore" of "Quimby Tribute Month" and the Pathe organization is united in the plans to make November memorable in the business history of the firm.

HUNT STROMBERG SUCCEEDS RANDOLPH BARTLETT

AS HEAD OF SELECT EXPLOITATION AND PUBLICITY

COINCIDENT with the resignation of Randolph Bartlett as advertising manager for Select Pictures Corporation, General Manager Sam E. Morris announces the promotion of Hunt Stromberg, director of exploitation to the post of director of exploitation and publicity with supervision over the advertising and exhibitors' service departments.

Stromberg will have for his chief assistants Ben Grimm, one of the most capable writers in the motion picture field, and Charles McClintock, special exploitation representative in the home office headquarters.

The appointment of Stromberg is the result of his intimate knowledge of the requirements of exhibitors in all forms of co-operative service. Under his direction the exploitation, advertising, publicity and service divisions will offer an even broader intensive service than in the past, with all forces united to create and execute ideas that will bear directly on the exhibitors' box-offices and the presentation of Select and Selznick Pictures.

Feinmen an Associate Editor

Stromberg is a former newspaperman and advertising agency owner and has also contributed special articles to several of the leading fiction and trade magazines.

Announcement is also made of the engagement of A. L. Feinman, formerly identified with the Exhibitors' Trade Review, as associate editor of a new magazine soon to be published by the Select and Selznick organizations, and as special publicity writer. The home office staff has been further augmented by the acquisition of Richard Weil, writer of press copy, and by two artists who will assist Art Manager Antone Gablik.

EDUCATIONAL OWNS TITLE TO "KEY TO POWER"

As the outcome of recent proceedings before Judge Hutcheson, in United States Court, the Educational Films Corporation is possessed of full title to "The Key to Power," a film produced by the Gentry Film Company in the West Virginia coal fields. The World stated in its issue of September 6 that the suit the Gentry company brought against Educational had been decided for the plaintiff, but this statement proves to be incorrect. The case was brought to trial, but during its progress it became evident that the plaintiff could not prove the breach of contract claimed. By consent of Harry G. Kosch, attorney for Educational, a juror was drawn and the case restored to the calender for retrial. The fact that the Gentry Films Company owned a five-sixteenth interest in the production was never disputed, but Educational was defending a suit in which lack of proper distribution was at issue. In court after the jurors had been drawn Attorney Kosch settled with the lawyers for the Gentry Film Company on an ammount agreeable and adequate to purchase, on behalf of Educational, the five-sixteenth interest of the Gentry Film Company. Thus the matter rests with Educational Films Corporation owning full title to "The Key to Power," by reason of the Educational having purchased the Gentry Film Company's interest therein.

TWO SELECTS SHOWN ON BROADWAY THE SAME WEEK

Two current releases of the Select Pictures Corporation were the feature attractions at two of the Broadway, New York, picture theatres during the week ending Nov. 1. They were the Norma Talmadge special "The Isle of Conquest," presented at the Rivoli, and Eugene O'Brien's "Sealed Hearts," one of the daily features at Loew's New York Theatre.

From "LIFE," October 9th, 1919.

Congratulations "LIFE."

You apparently see the dark aisle monstrosity as millions of other people do.

You are the first live paper to lift your voice, and call attention to their dangers.

It seems strange, "LIFE," that sensible people will stand in line for hours outside a theatre, and pay their money to get in, and then have to do all kinds of Chaplin stunts before they reach their seats.

There is one consolation, "LIFE," --over two hundred and fifty real progressive and wideawake theatre managers have equipped their theatres with the "AISLELITE," and these very theatres are drawing the crowds from their less progressive competitors.

The "AISLELITE," "LIFE," is really a wonderful little device, and is rapidly becoming recognized as standard theatre equipment.

We hope some day, "LIFE," that all theatres will have "AISLELITES" burning in their aisles, and then, and not until then, will you and I and the rest of our movie friends be able to enter the theatre of our choice with perfect confidence and a feeling of safety, and not have to discommode other patrons by fumbling and stumbling down the aisles.

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WHAT LIVE INDEPENDENTS ARE DOING

ARROW CORPORATION OPENS OFFICES IN PARIS AND WILL HAVE BRANCHES IN ITALY AND SWITZERLAND

THE Arrow Film Corporation has just closed definite arrangements whereby they will open a number of offices abroad. An office has been opened in Paris, France, at 6 Rue Chappal; another branch will be opened in Milan, Italy, at 4 Via Dante. Both of these offices are in the center of the cities where film offices are located. As soon as arrangements can be perfected, branches will be put in Brussels and Geneva, Switzerland.

From these branch offices, the salesmen will cover the following territory: Italy, Spain, Portugal, Holland and Belgium in addition to France and Switzerland. All of the short reel subjects as well as the big features handled by Arrow for this country will be shipped abroad and the world's rights sold on them.

An arrangement has just been closed by W. E. Shallenberger, president of the Arrow, with Montague Cohen whereby Mr. Cohen will take back to England with him all of the short subjects as well as the features now being handled by Arrow. Mr. Cohen, who is a prominent film man, having been manager of the Manchester branch of the Film Booking offices and who later was brought down to the London branch as chief representative, recently severed his connection there to organize his own company. The name of the new firm is Film Rights, Ltd. The company will have offices in the West End of London either at Water street or Soho square which is in the heart of the film business.

MANY NOVEL FEATURES FOR KREMER PRODUCTION

The finishing touches are now being put on the Victor Kremer production which will be presented in connection with the reissue of Charlie Chaplin's Essanay picture "A Burlesque on Carmen." This film will be staged in conjunction with the Carmen Dancing Girls, Spanish Jazz Band and a special comedy bull fight. A popular Broadway comedian will play the Toreador.

Max Scheck will stage the dance numbers, and William J. McKenna has composed a special song entitled "Carmen," as well as a musical setting for the production.

The premiere will be held in Detroit after an extensive publicity campaign.

HEAVY BOOKINGS FOR "THE SUPERMAN" AND REISSUES

Tower film Corporation reports that many territories have been sold on "The Superman," a sensational six reel photodrama, also on a one reel Chaplin reissue "Some Nerve" formerly titled "Gentlemen Of Nerve," as well as on eighteen Keystone reissues, twelve Arbuckle reissues and six Keystone Kids comedy reissues. These subjects are being booked heavily and are said to be proving big box-office attractions. Special press sheets and exploitation matter have been prepared for "The Superman" as well as for the reissues.

ANOTHER FILM EXCHANGE FOR CHARLOTTE

Another independent film exchange has been opened in Charlotte, N. C. to serve exhibitors in Virginia and the Carolinas. The Empire Film Exchange is the name, and behind it are, Otta Haas, formerly owner of the Ottoway Theatre, William Conn, formerly of the Charlotte Universal exchange, and A. B. Cheatham, at one time a Mutual manager.

Offices have been opened at 10-12 South Graham street, and it is planned to open branches in Atlanta and Washington at an early date.

PIONEER ADDS ART-O-GRAF FILMS TO ITS LIST

Contracts have already been signed under the terms of which the Pioneer Film Corporation adds to its list of co-operative producers, the Art-O-Graf Film Company, and two new productions are on their way from the studios in Denver.

Otis B. Thayer, president and director general of Art-O-Graf, has a long record on the stage both as star and manager. He also directed pictures for Selig and other producers, in which prominent stars were featured. Under the Pioneer banner work will soon be started on a series of big productions embracing several popular novels.

CAPITAL BUYS WORLD RIGHTS TO "IRELAND" FILM

S. L. Barnhard, president of the Capital Film Company, announces the acquisition of world rights to the Irish picture, "For the Freedom of Ireland," produced by Creation Films, Inc.

The picture is said to reveal startling truths about Ireland never before made public. A special corps of publicity men will exploit this photoplay which is being backed by an extensive advertising campaign.

At the executive offices of the Capital Film Company, in Chicago, elaborate arrangements are being made for the premier showing of the picture.

NEWCOMERS WITH NEW IDEAS

The Eff & Eff Producing Company, presenting the Frank P. Donovan picture "Bullin' The Bullsheviki," is a newcomer in the production branch of the motion picture industry. Jacob Finger, president of the company, is a pioneer exhibitor, controlling several theatres in New York. It is announced that the difficulty of securing stories that do not deal with the "eternal triangle" is responsible for Frank P. Donovan's "Bullin' The Bolsheviki," and it is the purpose of the Eff & Eff Company to continue its search for other subjects, both dramatic and comedy, bearing the stamp of novelty.

"THE RED VIRGIN" COMPLETED

B. A. Rolfe and Chester DeVonde have completed the filming of "The Red Virgin" at the Fischer studios in New Rochelle. This is a Charles A. Logue drama, produced by A. H. Fischer Features, Inc.

TO DISTRIBUTE "THE CONFESSION" INDEPENDENTLY

Due to conflicting reports regarding the distribution of "The Confession" it is announced that George Davis is now distributing this picture independently since he severed his connection with Sol Lesser's "Hearts of the World" Company.

PRESIDENT OF BULLS EYE LEAVES FOR COAST

Milton L. Cohen, president of Bulls Eye Film Corporation, left New York on Oct. 19 for a trip to the company's studios in Hollywood. He announces that four of the one reel Holly Comedies, a new Bulls Eye brand, in which Sid Smith will be starred, have been completed.

UNIQUE PANELS DESIGNED FOR SUPREME SERIAL

Sidney Reynolds, president of Supreme Pictures, Inc. announces that many original effects in interior settings have been incorporated in the serial starring J. Robert Pauline. Among these are a series of panels designed by a celebrated artist, which are of weird design, each having a symbolic meaning.

CURRENT FILM RELEASES

FOX FILM CORPORATION

November -- Should a Husband Forgive? (Special); Wings of the Morning (William Farnum); The Web of Chance (Peggy Hyland); Lost Money (Madlaine Traverse) Sacred Silence (William Russell); The Yellow Dog Catcher (Sunshine); Bound in Spaghetti (Mutt and Jeff); Vagabond Luck (Ray and Fair); The Winning Stroke (George Walsh); Eastward Ho! (William Russell) Footlight Maids (Sunshine); Back to Nature Girls (Sunshine); Window Cleaners (Mutt and Jeff); The Plumbers (Mutt and Jeff)

FAMOUS PLAYERS-LASKY CORPORATION

October 19, Why Smith Left Home (Bryant Washburn) Sadie Love (Billie Burke); October 26, Salome vs. Shenandoah (Sennett); His Official Business (Vivian Martin); The Miracle Man (George Loane Tucker Production); The Heyseed (Roscoe Arbuckle); The Teeth of the Tiger (All-Star); In Mizzoura (Warwick); November 2, Who's Which (Dorothy Gish(; Hitting the High Spots (Comedy Travels); Rolling Down to Rio (Holmes); November 4, A Night in June (Nature Pictures); November 9, His Last False Step (Sennett); Luck in Pawn (Marguerite Clark); The White Elephant Militant (Holmes) Crooked Straight (Charles Ray); What Every Woman Learns (Enid Bennett); November 16, Scarlet Days (D. W. Griffith); Twenty-three and a half Hours Leave (MacLean and May); Uncle Sam, Salvager (Holmes); November 23, The Invisible Bond (P-A Special-1. Castle); It Pays To Advertise (Bryant Washburn); The Miracle of Love (Cosmopolitan); The Salt of Amping (Holmes); Sunshine and Shadows (Nature Pictures); November 30, Counterfeit (Elsie Ferguson); Everywoman (P-A Special); In the Basque Country (Holmes).

(GOLDWYN DISTRIBUTING CORPORATION

Almost a Husband (Will Rogers); Strictly Confidential (Madge Kennedy); Bonds of Love (Pauline Frederick); Jinx (Mabel Normand); Eyes of Truth (Lady Tsen Mei-Special); October 19, Why Divorce? (De Haven); November 2, His Own Medicine (Parsons).

W. W. HODKINSON

The Blue Bonet (Billie Rhodes); A White Man's Chance (J. Warren Kerrigan); The Volcano (Thomas-Lesh Baird-Artoo); The Bandbox (Dorris Kenyon-Six Parts-Deitrich-Beck, Incorporated).

HALLMARK PICTURES CORPORATION

The Devil's Trademark (No. 1 of the Trail of the Octopus); A Woman's Experience (Bacon-Baker-Ten-Twenty-Thirty); Suspense (Reicher-Ten-Twenty-Thirty).

METRO PICTURES CORPORATION

Lombardi Ltd. (Bert Lytell); Please Get Married (Viola Dana); Fair and Warmer (May Allison); The Red Lantern (Seven Parts-Nazimova); The Brat (Nazimova-Seven Parts).

PATHE EXCHANGE INCORPORATED

Week of October 26, No. 13 of The Great Gamble; Start Something (Harold Lloyd); No. 1 of Bound and Gagged-Three Parts; Week of November 2, The Gay Old Dog (John Cumberland-Six Parts); No. 14 of The Great Gamble; No. 2 of Bound and Gagged; All At Sea (Harry Pollard); Bumping Into Broadway (Harold Lloyd); Week of November 9, A Woman of Pleasure (Blanche Sweet-Seven Parts); No. 15 of The Great Gamble; No. 3 of Bound and Gagged; No. 1 of The Black Secret; Call For Mr. Cave Man (Harry Pollard).

ROBERTSON-COLE COMPANY

October -- Kitty Kelly M. D. (Bessie Barriscale); Poor Relations (Brentwood); The Gray Wolf's Ghost (H. B. Warner); The Open Door (Artclass-Special); His Double Exposure (Strand); Speed (Strand); Her Winning Way (Strand); Careful Kate (Strand); November - - The Illustrious Prince (Hayakawa); The Broken Butterfly (Tourneur); Tulagi a White Spot in a Black Land (Martin Johnson); Too Many Bills (Strand); Is Your Sweetheart False (Strand); Through the Isles of the New Hebrides (Martin Johnson).

SELECT PICTURES CORPORATION

October -- Sealed Hearts (Eugene O'Brien); The Glorious Lady (Olive Thomas); November -- Piccadilly Jim (Owen Moore); The Undercurrent (Special); A Scream in the Night (Special); Upstairs and Down (Olive Thomas-Selznick); Love or Fame (Elaine Hammerstein-Selznick); The Perfect Lover (Eugene O'Brien-Selznick).

UNIVERSAL FILM MANUFACTURING COMPANY

October 19, No. 2 of The Great Radium Mystery; October 20, Tempest Cody Bucks the Trust; Regular Cut-Ups (George Ovey); October 22, Romeos and Jolly Juliets (Myrtle Stedman); October 25, The Ranger of Pike's Peak (Herbert Hayes); October 27; No. 9 of The Midnight Man; No. 3 of The Great Radium Mystery; Who's Her Husband (Lyons-Moran); Tempest Cody, Kidnapper; Fighting Mad (Maolyn Arbuckle-Stage Women's War Relief); October 29, A Popular Villain; November 1, The Tell Tale Wire (Hoot Gibson); November 3, The Rider of the Law (Harry Carey); No. 10 of The Midnight man; No. 4 of The Great Radium Mystery; Bill's Anniversary (Ben Wilson); November 5, Brownie's Dog-gone Tricks (Century); November 8, The Wild Westerner (Art Accord); November 10, The Trembling Hour (Helen Jerome Eddy-Six Parts); No. 11 of The Midnight Man; No. 5 of The Great Radium Mystery; The Eternal Triangle (Animal Comdey); The Tick Tick Man (Lyons-Moran) November 12, Barnyard Romance (Rainbow); November 15, The Face in the Watch (Hoot Gibson).

VITAGRAPH

The Winchester Woman (Alice Joyce); In Honor's Web (Harry Morey); A Fighting Colleen (Bessie Love); The Black Gate (Earle Williams); The Climbers (Corrine Griffith); The Golden Shower (Gladys Leslie); The Tower of Jewels (Corrine Griffith); The Darkest Hour (Harry T. Morey); Pegeen (Bessie Love); The Suspect (Anita Stewart); The Vengeance of Durand (Alice Joyce) Dew Drop Inn (Semon Comedy); The Midnight Ride (Gladys Leslie); The Fortune Hunter (Earle Williams); Whiz and Whiskers (Big V); Caves and Coquettes (Big V); The Friendly Call (Julia Swayne Gordon); Yats and Yokels (Big V); Vamps and Variety (Big V); Mates and Models (Big V); Squabs and Squabbles (Big V); The Buried Treasure (O. Henry); Shocks of Doom (O. Henry) The Trials of Texas Thompson (Wolfville); The Washerwoman's War (Wolfville); Smashing Barriers (Serial Featuring William Duncan).

WORLD PICTURES CORPORATION

October 20, The Black Circle (Creighton Hale); Arizona Catclaw (Edythe Sterling); November 3, Me and Captain Kidd (Evelyn Greeley); November 10, The Poison Pen (June Elvidge); November 17, You Never Know Your Luck (House Peters); November 24, Dad's Girl (Jackie Saunders).

FEATURE RELEASES

Women Men Forget (Mollie King-American Cinmea Corporation), The Square Gambler (Capital Film Company) Home Brew--Her Bear Escape (Christie Film Company). Eyes of Youth (Clara Kimball Young-Equity Pictures) The Amazing Lovers (Grace Darling-A. H. Fischer). Sky Eye (Sol Lesser). Soldiers of Fortune--The Mystery of the Yellow Room (Realart). His Majesty the American (Fairbanks-United Artists). Broken Blossoms (United Artists). October 19, Her Game (Florence Reed)--The Eternal Mother (Florence Reed)--The Corsican Brothers (Dustin Farnum)--(United Picture Theatres).

STATE RIGHT RELEASES

Crimson Shoals--Alma Where Do You Live? (Monopol Pictures Company). Hall Room Boys--Comedies (National Film Corporation of America). Are You Legally Married? (Elk Photoplays). The House Without Children (Film Market-Argus). Texas Guinan Westerns--Mack Swain Comedies (Frohman Amusement Company). The Long Arm of Mannister (Henry Walthall)--Atonement (Grace Davison)--(Pioneer Film Corporation). The Fatal Fortune Serial (S.L.K. Serial Corporation). Stripped for a Million (Crand Wilbur)--Strife (George LeGuere)--Reissue of Chaplin Burlesque on Carmen (Victor Kremer).

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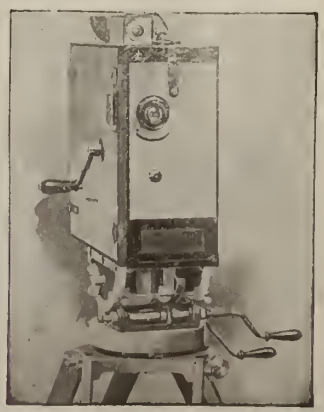

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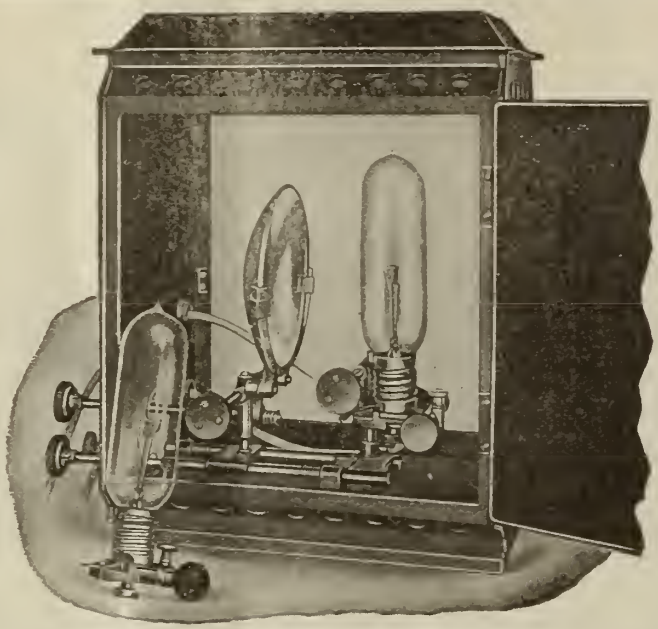

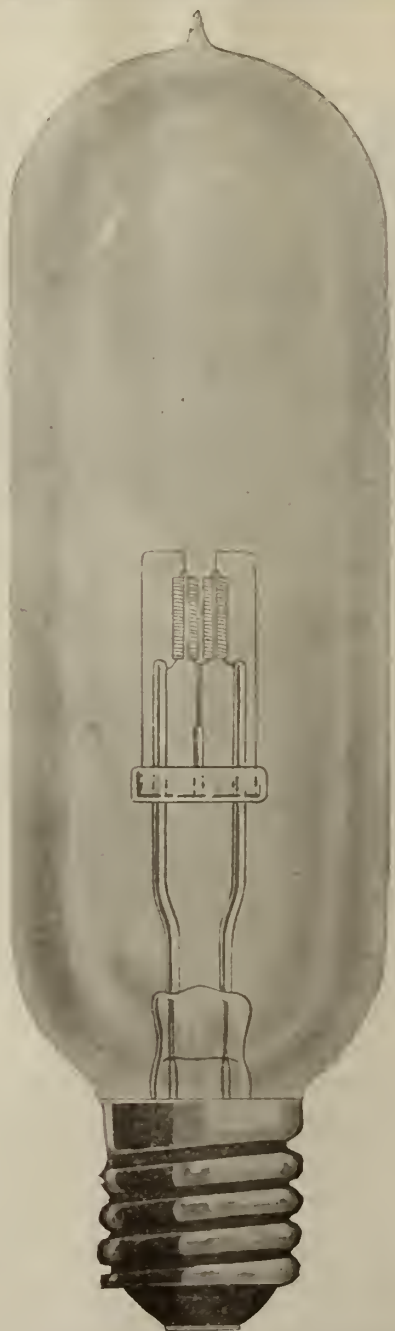

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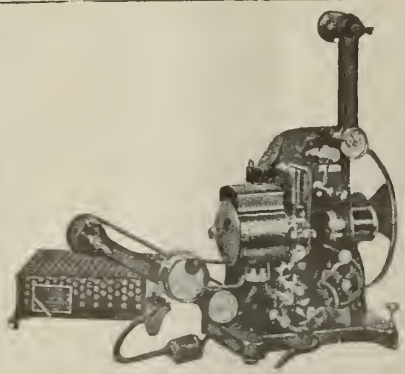

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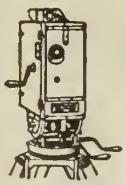

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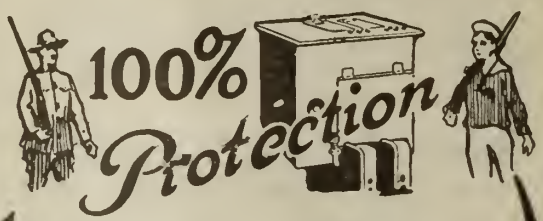

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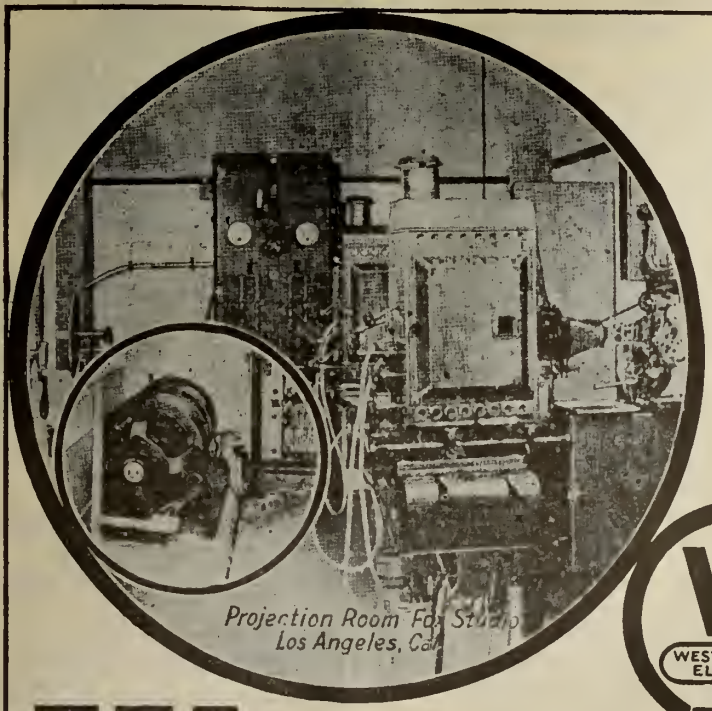

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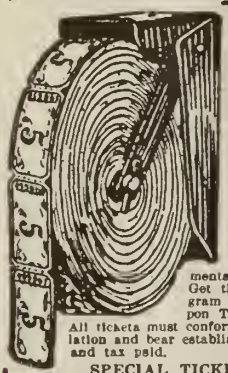

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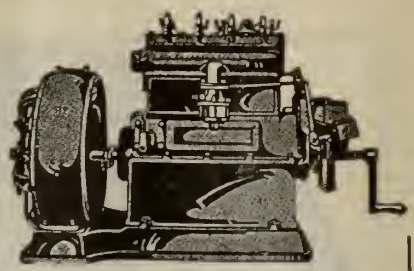

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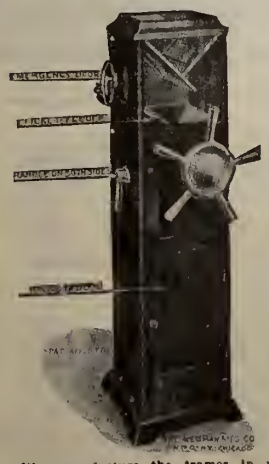

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PUTTING THE SOFT PEDAL ON THE VOCIFEROUS KIDS

The other evening, I drifted into a neighborhood house, secured a bully seat and had just settled myself for an enjoyable session when in floated a proud mother escorting a son and heir who was too young to understand but just old enough to ask more questions than an encyclopedia has answers.

Evidently he had been brought to the show so that the family cat and the other furniture might have a chance to recuperate in his absence.

"S-a-y. Mommer, who's that" he wanted to know each time a character appeared on the screen. Between times he wanted, audibly, a glass of water, some candy, a hat like Jimmie Jones' and a few other trifles.

Half way through his monologue, an infant managed to locate a pin that had eluded its parent. If the youngster had shown any pleasure in its discovery it would have been all right but the contrary was the case and everyone in the audience was taken right into the kid's confidence.

Just as the seeker after truth and the pin finder had secured the entire and wrathful attention of the assemblage, this popped onto the screen---

Immediately the truth seekers mother promised him treatment that would have put her in bad with the S. P. C. C. if he uttered another chirp while the pin peeved angel's parent removed it to the rest room for an inventory of the hardware and notion department.

The house manager, whom I congratulated on the efficacy of the slide as a peace producer confided to me that it was one of a collection that he had procured from the Amusement Supply Company of the Mallers Building in Chicago, also that it always did the trick.

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W74

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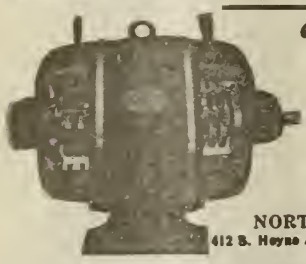

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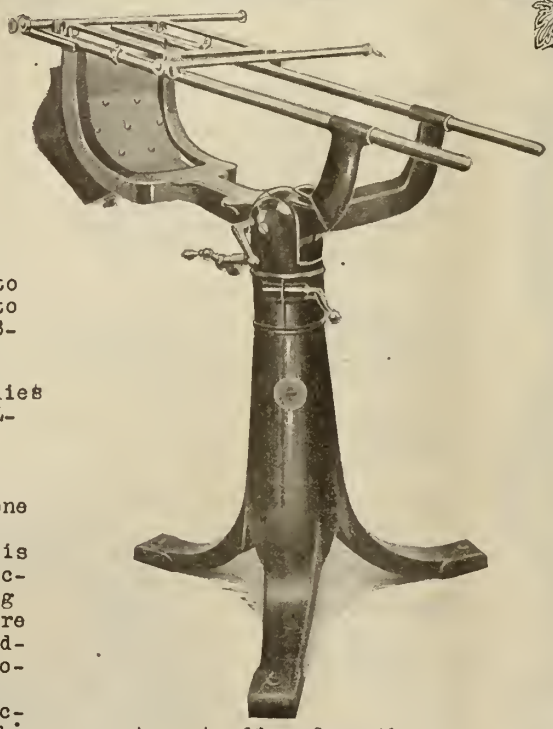

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GUN CARRIAGE PEDESTAL
of the
MASTER PROJECTOR

What the foundation is to the house, what the keel is to the vessel, the base or PEDESTAL is to the PROJECTOR.

All must sustain the bodies they support with perfect BALANCE - with SOLIDITY - with STABILITY.

It has been found that one of the immediate causes of FLICKER in film presentation is due to VIBRATION of the projector equipment - a contributing factor of which is the insecure unstable projector base or pedestal - the elimination of projector vibration has at times been attempted, but with unsuccessful results, by means of bar supports extending from the mechanism to the floor.

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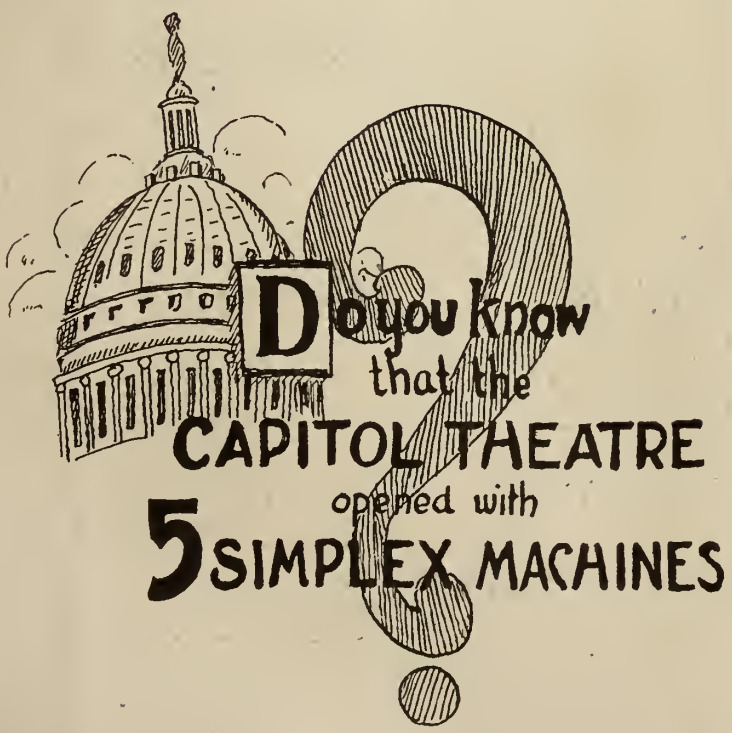

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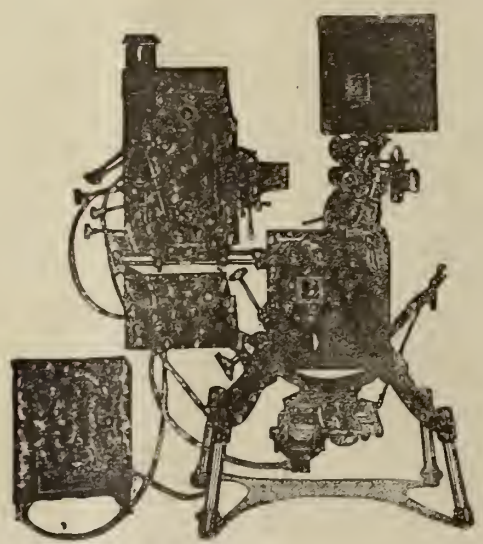

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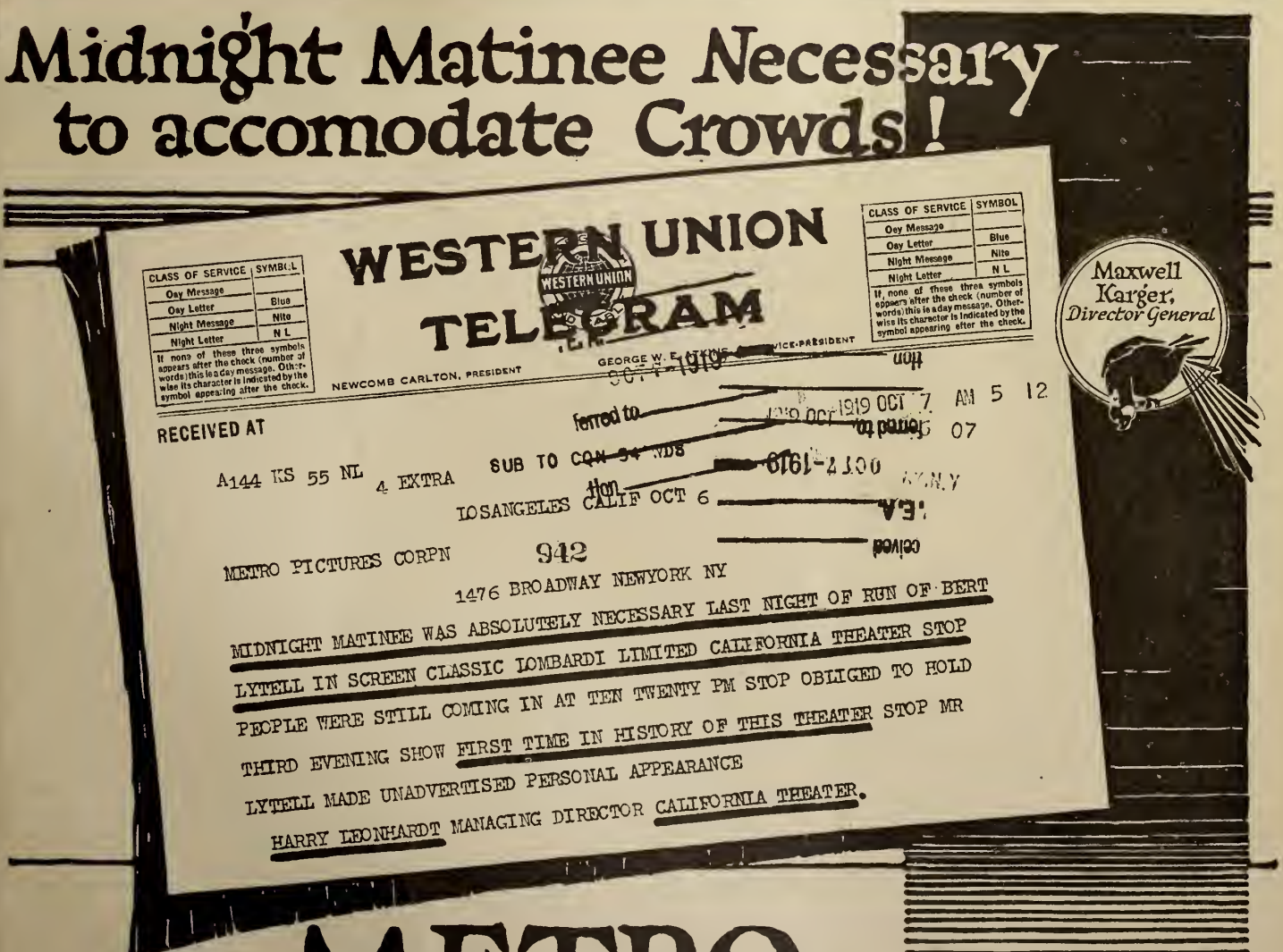
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If ambition is luring her on where will it lead her ?

IF you would know the answer see

THEDA BARA

Presented by William Fox in

Lure of Ambition

A Theda Bara Super-Production That settles your problem.

Under the open sky, in the odorous
air of the orchard,
Bending with golden fruit, was spread
the feast of betrothal.

Evangeline

The Beautiful Maid of Fair Acadie
lives for all time on the screen

YOU have read EVANGELINE, the immortal poem of Henry Wadsworth Longfellow.

In your imagination you have pictured *Gentle Evangeline*, whose beauty Longfellow described as being like *Exquisite Music*.

You can now *see* this vision of *Celestial Brightness* and *watch* – not read – the tenderest love story ever unfolded. It is told in the WILLIAM FOX PRESENTATION of *Evangeline*, produced with the most elaborate scenery and costumes ever known to motion pictures

EVANGELINE is now being shown in the best theatres everywhere. It represents the beauty, realism and deep dramatic power of

FOX ENTERTAINMENTS.

Henry Wadsworth Longfellow

IN response to a definite demand for the better things in motion pictures this vitally dramatic poem has been made to live and breathe and have a being which no other art or magic could contrive.

Longfellow will live as never before in the hearts of all the world through this triumph of the screen.

WILLIAM FOX, President
FOX FILM CORPORATION

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Delineator,
Ladies Home Journal,
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THE GREATEST ADVERTISING CAMPAIGN *in the history of motion pictures.*

BOOK Evangeline

and reap your share of its TREMENDOUS BENEFITS

FOX ENTERTAINMENTS.

WILLIAM
FOX

Sunshine Comedies

Supervision
Hampton del Ruth

crowd theatres when feature dramas fail to draw —

They absolutely insure your theatre against small patronage and guarantee continual success

BOOK THEM

FOX ENTERTAINMENTS

A NEVER ENDING STREAM OF EAGER HUMANITY TO SEE

ANITA STEWART—"IN OLD KENTUCKY"

ANITA STEWART PRODUCTIONS

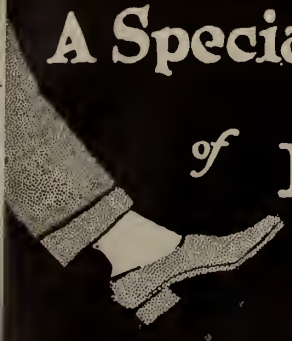
FIRST NATIONAL EXHIBITORS CIRCUIT

The **GOOD LUCK PICTURE** *of* **1920**

A Special for Road Show Exploitation

Created under the personal supervision

of **LOUIS B. MAYER**



SURPASSINGLY MAGNIFICENT PRODUCTION OF THE BELOVED AMERICAN STAGE CLASSIC

By **CHAS. T. DAZEY** *Directed by* **MARSHALL NEILAN**

The real successor to **"THE BIRTH OF A NATION"**

the Newspapers say — —

"Your attention is held from the very beginning of the first reel to the last foot of the picture" — Atlanta (Georgia) Constitution.

"Masterpiece of screen work"—Columbus (Ohio) State Journal.

"Expected to prove the picture sensation of the entire year" New Haven (Connecticut) Times Leader.

"That 'When Bearcat Went Dry' will continue to break records at the Colonial the rest of the week, is a foregone conclusion"—Wheeling (W. Virginia) Intelligencer.

"All the players impress you as being real people instead of 'mummers'—not a bit of over-acting on the part of any of them"—Chicago Tribune.

"A big story presented in a big way"—Spokesman-Review, Spokane (Wash).

"Entertainment of superlative order"—San Francisco Call and Post.

"Has intense appeal"—San Francisco Examiner.

"Cast of excellent types"—Rockford (Illinois) Republic.

"Powerful story—thrilling picture"—Los Angeles Record.

"Splendid production"—St. Louis Post Dispatch.

"Good as its name. Exciting, artistic and dramatic. All that it's cracked up to be"—Dallas (Texas) Times.

"The one big outstanding feature picture of the year"—Wheeling (West Virginia) News.

"No production has created such comment as this big red-blooded play"—Portland Express and Advertiser.

BRYCE"

SERIAL

Distributed by

ARROW FILM CORP.

W.E. SHALLENBERGER President

220 West 42 St.- New York

"LIGHTNING

THE GREATEST

FEATURING

ANN LITTLE AND JACK HOXIE

DIRECTED BY

PAUL HURST

STORY BY

JOE BRANDT

PRODUCED BY

NATIONAL FILM CORP OF AMERICA INC.

DISTRIBUTED BY

ARROW FILM CORP.

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THIS GREAT WONDER SERIAL NOW BOOKING AT THE FOLLOWING EXCHANGES

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DOOLEY EXCHANGE, INC.
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LIGHTNING PHOTOPLAYS SERVICE OF NE.
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20 MELROSE STREET,
BOSTON, MASS.

FOR EASTERN PENN. AND SO. NEW JERSEY
METRO FILM EXCHANGE
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JACK GRIER MGR. 412 FERRY ST.,
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FOR GEORGIA, FLORIDA, ALABAMA, NO. CAROLINA, LOUISIANNA AND MISSISSIPPI
SOUTHEASTERN PICTURES CORP.
A. C. BROMBERG
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334 CARONDELET ST., NEW ORLEANS, LA.

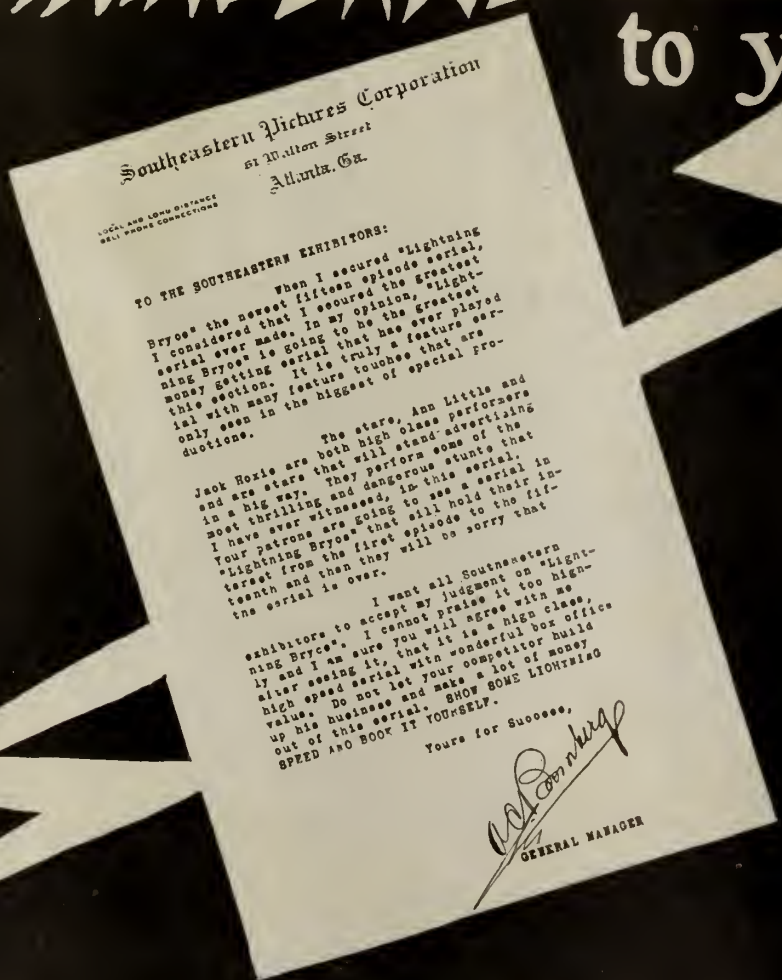
FOR WISCONSIN
WISCONSIN FILM CORPORATION
401 TOY BUILDING
MILWAUKEE, WIS.

FOR CANADA
EXHIBITORS DISTRIBUTING CORP. LTD. HEAD OFFICE, TORONTO, CAN.

HAVE YOU BOOKED IT YET?

Southeastern Exhibitors Attention!

"LIGHTNING BRYCE" is coming to you!



Southeastern Pictures Corporation
61 Walton Street
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LOCAL AND LONG DISTANCE BELL PHONE CONNECTIONS

TO THE SOUTHEASTERN EXHIBITORS:

When I secured "Lightning Bryce the newest fifteen episode serial, I considered that I secured the greatest serial ever made. In my opinion, "Lightning Bryce is going to be the greatest money getting serial that has ever played this section. It is truly a feature serial with many feature touches that are only seen in the biggest of special productions.

Jack Hoxie and the stars, Ann Little and are both high class performers and are stars that will stand advertising in a big way. They perform some of the most thrilling and dangerous stunts that I have ever witnessed, in this serial. Your patrons are going to see a serial in "Lightning Bryce that will hold their interest from the first episode to the fifteenth and then they will be sorry that the serial is over.

I want all Southeastern exhibitors to accept my judgment on "Lightning Bryce". I cannot praise it too highly and I am sure you will agree with me after seeing it, that it is a high class, high speed serial with wonderful box office value. Do not let your competitor build up his business and make a lot of money out of this serial. SHOW SOME LIGHTNING SPEED AND BOOK IT YOURSELF.

Yours for Success,

GENERAL MANAGER

NOW BOOKING ALL OVER THE SOUTH

WRITE — WIRE — PHONE

SOUTHEASTERN PICTURES CORP.

A. C. BROMBERG *GEN. MANAGER*

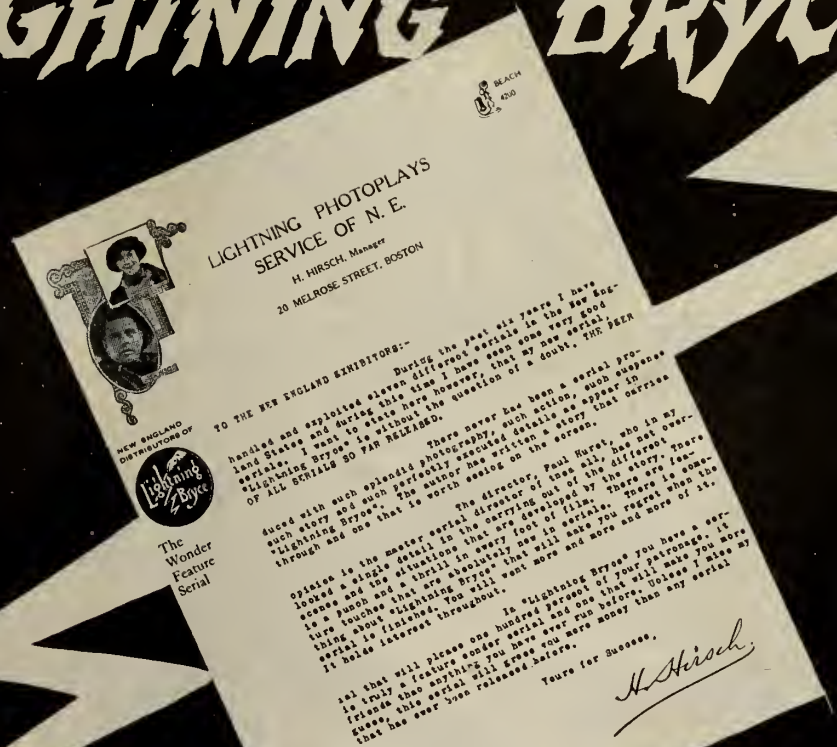
61 WALTON ST, ATLANTA GA.

334 CARONDELET ST, NEW ORLEANS, LA.

New England Exhibitors Attention!

Read what this Expert Thinks of

"LIGHTNING BRYCE"



This Serial is Breaking all Booking Records all over New England and it is going to break all house Records

TO SEE IT SCREENED, IS TO BOOK IT!

LIGHTNING PHOTOPLAYS SERVICE OF N.E.

H. HIRSCH, *MANAGER*

20 MELROSE ST. BOSTON, MASS.

"LIGHTNING BRYCE"

The greatest serial ever made

NOW BOOKING

for

GREATER NEW YORK AND NORTHERN NEW JERSEY

INTERSTATE FILMS Inc.

729 SEVENTH AVE.

JULIUS SINGER. MGR. NEW YORK CITY

You know we wouldn't handle it if it wasnt "ALL THERE"

NOW BOOKING FOR

UPPER NEW YORK STATE

DOOLEY EXCHANGE, Inc.

338 PEARL ST. BUFFALO, N.Y.

445 South Warren, St. SYRACUSE, N.Y.

"LIGHTNING BRYCE" is coming to Eastern Penn. and So. New Jersey exhibitors!

Now Booking Big all over the territory

Write-Wire-Phone Your Open Dates

METRO FILM EXCHANGE
1321 VINE STREET
PHILADELPHIA, PA

ROBT. LYNCH
MANAGER

G.E. SCHWARTZ
IN CHARGE OF SERIAL

Western Penn and West Virginia Exhibitors are booking Solid!

"LIGHTNING BRYCE"

IS GOING INTO HOUSES THAT NEVER PLAYED SERIALS BEFORE

GET IN TOUCH WITH US AT ONCE AND ASK TO HAVE THIS GREATEST OF ALL SERIALS SCREENED.

DIAMOND FILM EXCHANGE

JACK GRIER, *MANAGER*

412 FERRY STREET

PITTSBURG, PA.

CAPITAL SPECIAL ADDED ATTRACTIONS

At The Top Of All Short Features

HELEN GIBSON

FILMDOM'S FOREMOST DAREDEVIL IN A SERIES OF THRILLING SUPER SHORT FEATURES

NEAL HART

THE MIRACLE MAN OF THE MOVIES IN SUPER SHORT FEATURES THAT ARE FEATURES

AL JENNINGS

THE BANDIT KING OF THE SCREEN IN ACTUAL INCIDENTS FROM HIS EVENTFUL LIFE

TO BE READY VERY SOON

PIPPIN COMEDIES

FULL OF PRETTY GIRLS & MIRTH & and LOTTA PEP

READY SOON

Filmdom's Aristocrat Novelty Feature

SCREEN FOLLIES

Never In History a Short Feature Like This One – Watch and Wait For It!

CAPITAL FILM CO.

EXECUTIVE OFFICES CONSUMERS BLDG. CHICAGO

WILLIAM A. BRADY'S

A Notable List – Dramas, Comedies, Melodramas –

ALL TITLES COPYRIGHTED

WAY DOWN EAST

The play that has lived 20 consecutive years in American theatres.

THE MAN WHO CAME BACK

A success the world over.

FOREVER AFTER

Played over 400 times in New York City and now on tour breaking all known records for receipts

WITH ALICE BRADY

LIFE

The biggest melodrama ever staged. Played a year at Manhattan Opera House, New York City.

THE SHEPHERD KING

The great spectacular dramatic success. Second only to Ben Hur in popularity.

THE GREAT NORTHWEST
THE WOMAN OF IT
AN OLD NEW YORKER
A COURT SCANDAL
THE APPRENTICE
A FLASH OF LIGHTNING
THE ACID TEST
THE BOTTOM OF THE SEA
THE CHARM OF ISABEL
THE ELDER SON
THE NAKED TRUTH
PAVEMENTS OF PARIS
THE RED POCKETBOOK
THE WALL STREET BANDIT
IN GOD'S COUNTRY
IN A BIG CITY
THE MANICURE GIRL
THOU SHALT NOT
BILL'S WOMAN
AN HOUR OF LIFE
A DAUGHTER OF THE TENEMENTS
A BUNCH OF VIOLETS
ALL FOR A GIRL

SPORT McALLISTER
ORANGE BLOSSOMS
THE CALTHORPE CASE
THE CAT AND THE CHERUB
FRENZIED FINANCE
THE THINGS WE CREATE
THE WOMAN HE STOLE
THE FLYING STAR
SHE, the William A. Brady dramatization which outlived all others
THE REDSKIN
WHAT WILL JOHN SAY
SUIT OF SABEL
AN INTERNATIONAL COMPLICATION
WON BY A NECK
AUNT HANNAH
BROTHER JIM'S BABY
BURR OAKS
THE FEMALE DETECTIVE
MISS BREVITY OF HONG KONG
OLD GLORY
THE RECALL

A Forthcoming Announcement For All Those Interested

GREAT STAGE SUCCESSES

Soon To Be Produced On The Screen

ALL TITLES COPYRIGHTED

THE GIRL AND THE DRUMMER
THE INTRUDER
JIM'S MARRIAGE
THE SWINDLERS
BACK OF THE YARDS
JUST TO GET MARRIED
BEAUTY IS SKIN DEEP
MAKING GOOD
COUNTESS CHIFFON
A LADY OF LONG 'AGO
AN IRISH ARAB
EVIL TONGUES
SNOWFLAKE
AROUND NEW YORK IN 80 MINUTES
HUMANITY
THE RUNAWAYS
TOMORROW'S CHILD

In Association with Shubert Theatrical Company

BUNTY PULLS THE STRINGS
Ran 3 years in London—2 years in New York.
DON'T WEAKEN
By George Broadhurst (and in association with him).
THE THINGS THAT COUNT
By Laurence Eyre.
SYLVIA RUNS AWAY
By Robert Housum.
SHE WOULD AND SHE DID
A THOUSAND YEARS AGO
CHEER, BOYS, CHEER
The Famous Drury Lane Success.
TOO MANY COOKS
Frank Craven's great Success.
THE FLAMING SOUL
By Owen Davis and Charles Guernon.
AT 9:45
By Owen Davis. Now running in New York.
APARTMENT 12 K
THE RENTED EARL

In Association with Joseph Hart

FOXY GRANDPA
More successful as a cartoon than Mutt and Jeff.
GIRLS WILL BE GIRLS
AN AMERICAN BEAUTY

In Association with James J. Corbett

GENTLEMAN JACK
THE NAVAL CADET

In Association with George Broadhurst

JUST LIKE JOHN
THE WRONG MR. WRIGHT
THE LAST CHAPTER
THE EASTERNER

In Association with Wilmer and Vincent

A STRANGER IN A STRANGE LAND

In Association with Thomas Broadhurst

OUR PLEASANT SINS
PASSION'S SLAVE

Will Hold Unusual Interest In Motion Pictures

"Smashing Barriers" is William Duncan's current Vitagraph production. It was written by Albert E. Smith and Cyrus Townsend Brady, and directed by Duncan himself. The record number of bookings, the opinion of exhibitors and the box-office receipts that have followed in the wake of "Smashing Barriers" all prove Vitagraph's claim that "Smashing Barriers" is the best Duncan production to date.

"The Invisible Hand," soon to be released by Vitagraph with Antonio Moreno as the star, holds many suprise thrills. The authors, Albert E. Smith and Cyrus Townsend Brady, have created a role for Moreno which fits him perfectly. He appears as an ultra-fashionable detective, trailing the chiefs of a Crime Trust, and eventually bringing them to justice.

WHITE A·C

Columbia

SPECIAL CARBONS

A *SILENT* alternating arc was believed absolutely impossible. . . . . Today, the projectionist everywhere is making perfect projection on alternating current—*silent, constant, and brilliant*—with the marvelous

Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any theater

Write for folder

NATIONAL CARBON COMPANY

Incorporated

Cleveland, Ohio

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

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E. J Chalmers.....Secretary and Treasurer
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A. MacArthur, Jr.....Advertising Manager

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Saturday, November 15, 1919

Deadlock Still Prevails

THE latest published reports from the headquarters of the publishers, the employers and the printers indicate no material change in the situation as outlined in the Moving Picture World last week. In the preceding ten days the members of Typographical Union No. 6 have reaffirmed their determination not to arbitrate the matter of a reduction of hours from forty-eight to forty-four. Also the union has withdrawn for amendment the scale it recently submitted. The publishers and employing printers stand pat on their insistence that no scale will be considered by them unless it shall be subject to arbitration. The Moving Picture World stands with these two latter factors, stands today just where it stood at the beginning of October.

Nevertheless the Moving Picture World is not standing still. We believe our subscribers will agree with us in the assertion that this issue shows a marked improvement over that of last week. And if the issue of November 22 does not "lay over" this one then it will be because the men who make it do not know how.

The present is the second number the Moving Picture World has published without the aid of compositors. Its publishers are prepared to fight it out on this line--paraphrasing a famous American--even if it take all winter. We hope that length of time will not be required. We hope the working printers and pressmen of New York will so reframe their new scale that it may be taken up by the employers and the controversies ended.

Sunday Opening Wins Again

THE partisans of Sunday opening won a decided victory at the polls in Schenectady. Former Congressman George R. Lunn, candidate for mayor of the up-state New York city, fought his campaign on the issue of Sunday baseball and Sunday motion pictures. He was opposed by all the organized and unorganized forces that continually combat any letting down of the Puritanical bars. Where Mr. Lunn last year was beaten in his candidacy for Congress this year he had a majority of 1800. It is interesting to note that 35 per cent of the votes were cast by women and that a great majority of these were believed to have been recorded for the successful candidate.

This latter fact may tend to allay the concern of those who feared that the views of woman on matters and things political would be radically different from those of male voters.

It is unlikely the Schenectady women were concerned about Sunday baseball--what interested them must have been the question of viewing pictures on Sunday afternoons and evenings. So it is a fair inference the majority of womankind is in favor of Sunday pictures.

There are some issues that may not be clear to voters male and female. The question of Sunday pictures is not in this category. And in practically every instance where the electorate is given an opportunity to record its preferences Sunday opening wins.

Americans Active in Canada

AMERICAN motion picture executives are displaying marked activity in Canada. Famous Players-Lasky and Select have established distributing centers from coast to coast. The Fox Company is extending its direct control straight across the country, with headquarters in Toronto. The latter company has adopted the policy of intrusting its affairs above the border entirely to native Canadians. Other American concerns are awake to the possibilities rapidly opening in the enterprising country to the north of us. Speaking of enterprise, Vancouver men do not propose to be outdone by their southern brethren. They have in full operation a structure housing ten branch exchanges of Canadian distributing companies.

Northwest Exhibitors Organize Into League

THE Exhibitors' Protective League of the Northwest was organized at a convention just held at the Dyckman Hotel in Minneapolis and attended by about 100 exhibitors from six states in the territory. Among the states represented were Minnesota, Wisconsin, Northern Michigan, Iowa, North and South Dakota. Following the convention it was planned to launch a membership campaign in all of these states.

Charles W. Gates, of Aberdeen, S. D., was elected president of the new territorial organization of motion picture theatre owners. Other officers were elected as follows: Vice president, A. L. Robarge, Wausau, Wis.; secretary, Frank Nemic, St. Cloud, Minn.; treasurer, S. G. Latta, Fergus Falls, Minn.; sergeant-at-arms, J. Gould, Glencoe, Minn.

The executive board is composed of A. L. Picker, Ironwood, Mich.; P. W. Myers, Minot, N. D.; J. C. Collins, Perry, Ia.; Fred Larkin, Anoka, Minn., Mr. Gates and Mr. Gould.

While the convention was open to all exhibitors of the territory, members of the old Exhibitors Corporation of the Northwest left the convention hall. They bolted, it was said, when a ruling was made that all exhibitors must first pay $6 membership fee before they could remain through the convention.

The convention was held as a result of an appeal to the exhibitors of the Northwest, from the Theatrical Protective League, a Minneapolis organization, headed by William A. Steffes. This appeal pointed to the necessity for greater harmony and co-operation between the exhibitors of the territory, urged the merging of exhibitor organizations that in the past have been fighting instead of helping each other into one organization of the territory.

President Steffes and other officers of the Theatrical Protective League even offered to resign their offices in the Theatrical Protective League, but did not do so at the open convention. Instead it was decided that the T. P. L. should be maintained with its officers as a purely local organization, having to do only with Minneapolis exhibitor affairs, while the interests of the exhibitors of the territory generally would be looked after by the Exhibitors Protective League of the Northwest. Members of the Theatrical Protective League, however, were also taken in as members of the Exhibitors Protective League.

Bolters Plan Rival Organization

Officers and members of the Exhibitors Corporation of the Northwest were not satisfied with this arrangement, and after they had bolted from the sessions, the president, William Deeth, made the statement that plans would be made immediately to call a convention of the Exhibitors Corporation of the Northwest to take place within a few weeks, when an attempt would be made to form a more representative organization of exhibitors of Minnesota. The rival convention he said would be held in Minneapolis.

As an indication of his good faith, and in support of the declaration that the Theatrical Protective League had no designs or desires to dominate the affairs of the new territorial organization, Mr. Steffes made an address before the convention in which he declined to accept any office in the Exhibitors Protective League of the Northwest, and urged that the election be made as representative of the states in the territory as possible. His suggestion was carried out.

The convention went on record as opposed to legal censorship in any form. It voted to engage the services of a paid secretary who is not in any way connected with the motion picture industry--an able business man who will devote all his time to working in the interests of the exhibitors of the territory, always prepared to fight their legislative and legal battles. The plan proposed by Fred J. Herrington of Pittsburgh, by which, it was said, the exhibitors would get a percentage of the income received by producers from screen advertising, was indorsed.

Mr. Herrington, secretary of the State Exhibitors League of Pennsylvania, addressed the convention, and told how the exhibitors of his state had won their share of the revenue derived from this class of advertising, by declaring to the producers that they would cut out all scenes containing such advertising, unless the producers were willing to hand over to the exhibitors a just share of the advertising proceeds.

Making Producers "Kick In"

Mr. Herrington asserted that the proceeds from this advertising would be more than sufficient to finance all expenses of the exhibitor organization just formed. He declared that he already had contracts with producers on advertising of this kind, and that he was prepared to see that the exhibitors of the Minneapolis territory got their share of this revenue.

Under his proposal, as outlined at the Minneapolis convention, the producers would get fifty per cent of the revenue derived from this screen advertising, the exhibitors in the territory where it was shown would receive about thirty per cent, and the remaining twenty per cent would go to Mr. Herrington and his organization, for shouldering the business end for the exhibitors. The matter was referred to the executive board for further consideration.

The convention lasted three days, being held October 27-29. It was business from start to finish. The exhibitors who came down were in a serious frame of mind, and had no time for frivolities. The temporary chairman of the convention was Charles Gates, while E. F. Hinz of Minneapolis acted as temporary secretary. There were several important legislative matters to consider, and these were left in the hands of the executive board for solution and action.

MULLIGAN.

.....

.. M. P. WORLD---BRIGHT AND RIGHT ALL THE TIME. ..

.....

MAY ALLISON MIXES CURVES WITH FAST STUFF AND THE RESULT IS METRO'S FAMOUS COCKTAIL PRODUCTION, "FAIR AND WARMER"

SHOWING ELSIE JANIS ABOUT TO START A MOVEMENT THEATREWARD WITH HER FIRST SELZNICK PRODUCTION, "A REGULAR GIRL"

Maritime Exhibitors Discuss Contract Delay

THE fourth annual convention of the Motion Picture Exhibitors' League of the Maritime Provinces met at the Board Trede rooms, St. John, N. B., October 29. The first session, held at 2:30 p.m., was an exclusively executive session, attended by the following members: R. J. MacAdams, J. M. Franklin, Mayer Herschorn, L. R. Acker, Halifax, William Richards, Newcastle; J. Babineau, Chatham; Allen Christie, Campbellton; W. W. Fenety, Fredericton, F. C. Spencer, Walter H. Golding, St. John; . C. McCay, the retiring president; Dr. J. J. Daley, Sussex; P. G. Legere, Bathurst; J. D. O'Connor, Nova Scotia Board of Censors; George Amland, New Brunswick Board of Censors, and S. M. Spedon of Moving Picture World.

Mr. McKay was in the chair. Secretary W. H. Golding read letters of regret from the following: J. C. Bredy of Toronto, president of the Canadian Exhibitors' Exchange; Louis Rosenfeldt, representative of the Allen interests, Toronto; and C. J. B. Metzler, of Halifax, all expressing their best wishes and explaining their inability to attend. After the reading of the minutes of last year's convention at Halifax and reading of the annual reports and a letter from F. W. Winter, of Moncton, resigning from the league, the meeting was opened for general discussion.

Annual Election of Officers

J. M. Franklin brought up the question of affiliating with the American Exhibitors' National Association. It was explained that American National League affairs were so unsettled that there really was no league to affiliate with. The matter was struck from the records.

At this point the order of new business was taken up and the election of officers for the ensuing year was proceeded with. J. M. Franklin, Dr. J. J. Daley and F. G. Spencer were appointed a nominating committee.

The following slate was unanimously elected. R. G. MacAdams, Halifax, President; F. C. Spencer, St John, vice-president; J. M. Franklin, St. John, secretary. W. C. McCay, St. John, treasurer; Dr. J. J. Daley, Sussex, vice-president for New Brunswick; L. R. Acker, vice-president for Nova Scotia, and J. J. Gaudet, of Summerside, vice-president for Prince Edwards Island.

Important Topics Discussed

The league's newly elected president said he felt the league had justified its existence. Through its efforts no exhibitor in the Maritime Provinces was obliged to sign the non-cancellable contract or pay advance deposits.

J. M. Franklin brought up the 15-cent reel tax imposed upon the exhibitor and the league decided to petition the government for an equalization of it. F. G. Spencer will present an appeal at Ottawa for the elimination of this tax from exhibitors in all towns of 5,000 or less.

W. C. McCay spoke of the demands made by musical unions. Already a union has been started in Halifax to affiliate with the A. F. L. He suggested that the league take the matter under serious consideration as it threatened to spread throughout the provinces. A resolution was adopted to support the Child Welfare Committee and to assist the government by showing propaganda slides and pictures on their screens.

A resolution was adopted to omit from their screens all political propaganda of a partisan nature, only where it might be found necessary to defeat a prejudiced antagonism to motion pictures. A motion by W. C. McCay was carried: to communicate with other leagues in Canada on affiliating with the Maritime league.

Oppose Chautauquas and Carnivals

A motion made by L. R. Acker to request the government to pay the tax collection moneys due the exhibitors was adopted. Dr. J. J. Daley introduced the subject of Chautauquas being held in the provinces.

He considered them as bad as street carnivals in interfering with the business of established theatres. The Chautauqua promoters ask a guarantee of $1,500 from the towns in which they are held and a guarantee of a percentage of the receipts.

W. H. Golding said: "They are sanctified and glorified vaudeville by a lot of moth-eaten barnstormers." Carnivals were denounced by President MacAdam as a detriment and menace to any town in which they are held and lessen the business of motion picture theatres.

Motion was made and carried to give the chair power to appoint a committee from the different provinces to present the carnival proposition, in its different phases, to the proper government officials. The following committee was appointed: F. C. Spencer, W.C. McCay, W. H. Golding, W. W. C. Fenety, L. R. Acker, J. M. Franklin, J. F. O'Connell and M. Herschorn.

In the evening a banquet was held. All representatives of the industry were called on to express themselves by President MacAdams, who presided as toastmaster. About sixty availed themselves of the league's hospitality.

Second Day's Session Recorded

The second session of the convention was called to order at 2:30 p. m. on October 30. It was a joint meeting of exhibitors and exchange men. The main topic of discussion was the delay in the return, from the home offices, of contracts made with the exchange men by the exhibitors.

The exhibitors thought the delay in securing offi-

(CONTINUED ON PAGE 336)

NOVEL EXPLOITATION ON "THE LOST BATTALION"

"The Lost Battalion," released through W. H. Productions Company, is repeating its Eastern success in the Wisconsin territory, according to reports rendered by the Wisconsin Film Corporation, of Milwaukee, which controls the rights for the state. Referring to one of the "stunts" he is using the manager of the Wisconsin exchange writes to W. H. Productions:

"We are employing the services of Captain Stanley Huntley Lewis, special aid to the Marine Corps, in promoting publicity for 'The Lost Battalion.' Captain Lewis has a large automobile built like a submarine. Mounted on the rear of this car is a machine gun that saw four years of service in France. The car is fitted with a military bugle played by a keyboard and is blown by an exhaust on the engine.

"In his capacity as special aid to the Marine Corps and carrying credentials from Washington, Captain Lewis is authorized to secure a detail of marines. He establishes a branch for the Marine Corps at each theatre where 'The Lost Battalion' is exhibited.

"Captain Lewis is permitted to deliver addresses in the various cities he visits, using public schools under the auspices of the Boards of Education and illustrating his lectures on 'The Lost Battalion' with blackboard sketches. He arranges with storekeepers for the use of their display windows and on this glass he paints signs that combine appeals for the Marine Corps as well as 'The Lost Battalion.'

"Captain Lewis lectures at noon at various factories, addresses schools and makes addresses from his car in front of theatres where the show plays. He is an experienced theatrical exploiter and his work is effective in attracting attention to both the Marines and 'The Lost Battalion.'"

HOWARD YOUNG TO EDIT PARAMOUNT MAGAZINE

To handle the enlarged production program of the educational department of the Famous Players-Lasky Corporation, several additions have been made recently to the production staff.

Howard Young, associated for more than six years as scenario writer and editor with various motion picture producing companies, joins the staff as editor of the Paramount Magazine. Frank Walton and Carleton S. King have joined the educational staff as directors. The former has been assistant director of Famous Players-Lasky productions for more than five years. Mr. King staged Mary Jane Holmes' novel "Tempest and Sunshine," and has had extensive experience in the directing work of other motion picture companies.

Arthur E. Reeves and Edward A. Getlein have been added to the large staff of photographers for Paramount Magazine. Reeves was for five years with Essanay.

NEW YORK SYNDICATE MAY BUILD IN LOUISVILLE

C. C. Heiatt of the Consolidated Realty Company, Louisville, which recently purchased a big site at the corner of Third and Chesnut Streets, from which the old Sherley residence was removed a few months ago, reports that he has given an option to a New York theatrical syndicate, which may erect a big theatre which will play vaudeville and moving pictures. James H. Button, real estate dealer of Louisville, who was active in the organization of the Strand of Lexington, the Alamo Theatre, Louisville, and other theatres, is interested in the new deal.

Amended articles have recently been filed by the Majestic Amusement Company, operators of the largest theatre in Louisville, in which the capital stock of the company is increased from $150,000 to $300,000 while the debt limit is now $300,000.

NEW THEATRE IN PITTSBURGH SUBURB

Ground has been broken for the erection of Weiland's new $100,000 theatre in Mt. Oliver, Pittsburgh. The contract has been let, and while business will go on uninterruptedly at the Coliseum, the site of the new house, the part of the theatre on the adjoining lot and in the rear of the present house will be rebuilt before the old building is razed.

The new theatre will have a capacity of 1,400 and will have a balcony. One thousand seats will be on the ground floor. It will be constructed entirely of brick, concrete and steel and will be fire-proof and modern in all details. The Weilands also own the Strand in the same neighborhood, a house of 800.

RICHARD A. ROWLAND PLEASED WITH IMPROVEMENTS AND PROGRESS AT METRO'S HOLLYWOOD STUDIOS

RICHARD A. ROWLAND, president of Metro Pictures Corporation, now on a visit of inspection to the Metro studios in Hollywood, has found that the physical aspect of the immense plant has been much enlarged and improved since his last visit to the Coast about five months ago. Within that time Mr. Rowland has traveled thousands of miles and completed an itinerary from Los Angeles to New York to London to Rome and return.

With the Metro president and Mrs. Rowland on their present trip is J. Frank Brockliss, who returned with Mr. Rowland from England. Mr. Brockliss expressed his surprise at the vastness of the Metro institution.

Mr. Rowland expressed himself as impressed with the way in which the studios have been transformed under the direction of Maxwell Karger. He inspected the two new stages, and the still laboratory; the casting and costuming building the Japanese garden and the new five-acre studio lot that had been added in his absence.

VIOLA DANA, IN "PLEASE GET MARRIED"

The party showed particular interest in the beautiful Japanese garden. It is now being used by Viola Dana's company in taking scenes for "The Willow Tree," the Cohan & Harris stage play by J. H. Benrimo and Harrison Rhodes. The garden will be preserved as a recreation and rest center for the employes at the studio.

Mr. Rowland and his party were conducted through the huge studios by Maxwell Karger, who explained the details of progress now being made on Metro productions under way and showed the various companies at work. These included Viola Dana in "The Willow Tree," Bert Lytell in "The Right of Way," May Allison in "The Walk-Offs" and productions of "Should a Woman Tell?" featuring Alice Lake and Jack Mulhall, and the Drury Lane melodrama, "The Best of Luck," featuring Kathryn Adams, Jack Holt, Fred Malatesta and Lilie Leslie.

Who's Who in Current Productions

Henry Otto is directing Miss Dana in "The Willow Tree," from the scenario by June Mathis, and John Arnold is the cameraman. Miss Mathis also adapted "The Right of Way" from Sir Gilbert Parker's novel, and Jack Dillon is directing Bert Lytell, with Robert B Kurrle at the camera.

"The Walk-Offs," scenarioized by Miss Mathis and A. P. Younger from the Morosco stage success by the Hattons, is directed by Herbert Blache. Arthur Martinelli is the photographer. John Ince is directing "Should a Woman Tell?" a drama written and scenarioized by Finis Fox. His cameraman is Sol Polito.

"The Best of Luck," adapted by A. S. Le Vino from the famous Drury Lane melodrama by Cecil Raleigh, Henry Hamilton and Arthur Collins, is directed by Ray C. Smallwood, with Harold Wenstrom operating the camera.

"THE BLUE PEARL" NEARING COMPLETION

World Pictures announces that the first Lawrence Weber production, "The Blue Pearl," in which a strong cast including Edith Hallor, Florence Billings, Lumsdon Hare, Fair Binney, John Halliday, Earl Schenck and Corless Giles, gives strength to this Broadway success has reached a point where it is only a matter of a few days when it will be completed. It will be released by the World as a special during the month of December.

ADDITIONAL FLOOR AREA DRAWN INTO PLANS OF NEW SELZNICK STUDIOS IN LONG ISLAND CITY

THE new Selznick studio at Long Island City, across the Queensborough Bridge from New York, is to be made still larger and more complete, and according to a statement just issued from the office of Myron Selznick, president of Selznick Pictures, is to be the world's largest motion picture studio.

After weeks of intensive study on the part of Myron Selznick and a corps of aides, the company announces that the blue prints have been entirely gone over and that an immense lot of additional floor acreage has been drawn into the plans.

ELAINE HAMMERSTEIN-"COUNTRY COUSIN"

When a statement of the studio first was made it was to be 285 by 200 feet; the latest announcement points out that it will be 332 by 200 feet. The importance of this big increase in floor space is the more evident when it is realized that the new structure will have eight floor levels including the roof, which is to be freely used.

Harry Leigh Adams, who is acting as "liaison officer" between the Selznicks and the construction company, has investigated every studio built, in process of erection, or contemplated, with a view to having included in the "world's largest studio" the cream of what has hitherto been evolved, and, in addition, innovations surpassing anything previously attempted.

One of the many outstanding features of the Long Island studio will be the club facilities. They will be more complete than those found in the average athletic club. There will be tennis and handball courts, a swimming pool, steam rooms and lounging rooms, a library, smoking room, billiard room, two locker rooms, a barber shop, a women's lounge and a Turkish bath.

Another noteworthy feature is the manner in which the stars' comfort will be cared for. There will be nine suites given over to women stars and six suites to men stars. Each of these will include a room for the star's secretary, a reception room, a dressing room and a bath and shower. For the nine male leads and five women leads there will be provided every possible dressing room comfort.

The eight levels of the building will be designated as follows: basement, basement mezzanine, main stage floor, special mezzanine, main floor mezzanine, upper stage floor, upper mezzanine and roof. The stages are to be in the center of the building. The structure will be much wider in the rear than in the front of the stage. The dimensions of the main stage will be 120 by 240 feet and those of the upper stage will be 118 by 216 feet. Each stage floor will have a complete assembling room.

The scenario department problem was solved this way: twenty small rooms to provide silence and seclusion for the writers, one large long room with ample sunlight and air for the stenographers and a number of private offices for the editors and department heads.

The cutting department is similarly modeled and provides against fire peril. The recreational facilities will be utilized for camera "shots" when such are needed. All told, there will be space for twenty full companies.

HARRY J. COHEN WILL SURVEY AUSTRALIAN FIELD

Harry J. Cohen, manager of Metro's foreign department, is making arrangements to leave New York for a business trip to Australia. Mr. Cohen has been home only two weeks from a tour of England, France and the Scandinavian countries, in the course of which he investigated conditions affecting the motion picture industry.

Mr. Cohen's proposed trip to the antipodes, which will take in Sydney, Melbourne and other of the large cities in Australia, is for the purpose of getting an accurate first-hand knowledge of motion picture conditions there. Metro has not had its own exchange system there, nor any satisfactory method of direct selling to exhibitors.

One of the results of Mr. Cohen's trip to Australia may be a further expansion of the Metro exchange system, which now covers the United States from end to end and is taken care of in Great Britain by Jury's Imperial Pictures, Ltd.

Primarily the Metro foreign manager's trip will be in the nature of a survey of the territory. What other steps he will take in Australia as to the expansion of Metro's distribution policy there, will depend upon the outcome of a conference he expects to have with Richard A. Rowland, president of Metro and Screen Classics, upon the latter's return from the Pacific Coast.

Mr. Rowland's return to the East is expected to be a week or so in advance of the date on which Mr. Cohen will start his journey to Australia. Mr. Cohen will receive Mr. Rowland's views as to what business operations he is to conduct in Australia.

"SIX FEET FOUR" BREAKS RECORDS

The Astor Theatre, Minneapolis, one of the Ruben & Finkelstein houses, broke all previous box-office records with a week's run of "Six Feet Four," the first of the new American Film Company's super-features in which William Russell appears. Manager William H. Kooh exploited the attraction like a circus and is more than satisfied with the results obtained.

His newspaper advertisements were of good size and well illustrated. The bigger ones carried the offer to admit free of charge all comers over six feet four inches in height--a perfectly safe offer to make and yet one which attracted great attention.

However, Manager "Billy" Koch gives credit to his personal guarantee, which rang so true that hundreds who paused to read were instantly moved to witness the advertised attraction. It was written in long hand, neatly mounted in attractive frames and signed by Kooh. It read as follows: "After personally reviewing William Russell's latest photoplay, 'Six Feet Four,' I personally recommend and guarantee it to be the best western production released in the past three years. I will gladly refund the admission price to any one who is not entirely satisfied that the above statement is correct."

ANNOUNCE RATES ON FILM SHIPMENTS

The Emergency Fleet Corporation of the United States Shipping Board has announced a rate of $1.20 a cubic foot, or 1 per cent ad valorem, for the movement of motion picture films from North Atlantic ports to St. Nazaire, Dunkirk, Bordeaux, Havre, Rotterdam and Antwerp, with a rate of $1.20 a cubic foot on deck cargoes of scrap, while the rate to Marseilles, Cette, Genoa and Naples on films is $1.50 per cubic foot or one-half of 1 per cent ad valorem, and on scrap the rate quoted is $1 a cubic foot.

NINE HEADS FILM BOARD OF TRADE

F. F. Nins, manager for Vitagraph at Kansas City, has been elected president of the Kansas City Film Board of Trade, succeeding J. E. Storey, who has gone to the Pacific Coast. Mr. Nine has several distinctions. One is that he has managed one exchange longer than any other Kansas City exchange head. He was with the Kansas City Vitagraph office, also, before he was made manager. He is a quiet sort of fellow, with not much to say, but a good deal in what he does say.

SELZNICK ENGAGES JOE KING

Myron Selznick has engaged Joe King, one of the screen's most popular leading men, to appear opposite Elsie Janis in "The Imp," her second Selznick picture. "The Imp" is being directed by Robert Ellis, former leading man for Olive Thomas.

RAMBLES -WITH- -WALTHILL

. . . . . FROM a pufflicist long on ideas and short
. . on church lore we learn that featured in
. Change . a forthcoming cinema will be a scene em-
. It to . ploying a "surplus choir." The same to be
. E . made up, we presume, of "extras."
. Strike . -----o-----
. abus . WHEN all newspaper manufacturing is done
. Unum . by the method here employed typists will
. Say we . carry as a sign of union membership a rib-
. . . . . bon in place of the card now used.

-----o-----

HOW sweet are the uses of a typewriter! But they are ungainly to take into cabarets and lunch places.

-----o-----

FOR a synchronizing "double feature day" selection we suggest: "A Wife's Battle" (Reliance) and "For Husbands Only" (Jewel). -----o-----

"FAMOUS Players of Capitol Films,Inc.," include(according to a full page of kind words in the Morning Telegraph) "Miss M. Klein, Miss Hadden, Miss Hadley, Miss La Mar, Miss E. Walsh and Miss Fedatowa" the same being, in this poor opinion, a truly imposing array, and attention compelling coterie, of famed celebrities utterly unknown to filmdom.

-----o-----

"Packers to Aid Actors Fund" is a headline that may or may not create a stir among the hams.

-----o-----

A. L. F. advises that he recently witnessed a film advertised as "the wonder film of the age."

Still another fillum he elsewhere lamped was billed "a marvellous production."

Later on he eyed the show on "double feature day"at third cinema.

The manager of the last indicated house explained that he "used two pictures of lesser merit because he couldn't always get really big pictures."

The "truly marvellous production" and the one wonder picture" fillums were doubling a day for one of the good shows. -----o-----

IN THESE DAYS Shakespeare would probably entitle his domestic classic, "Framing the Brew" and thus well describe a prevailing occupation in some households.

-----o-----

HAVE you a little cerebral lesion in your dome? If so it may be the same one Prexy Wilson made famous.

-----o-----

THE police court charge against men of booze breath may now be enviously hocked as fragrancy.

-----o-----

Joseph Limerick Kelley's more recent pufflicity indicates that Marie Shotwell and hit the Hallmark for a starring contract. -----o-----

GRATIFIED to declare that in these strikeful times our kitchenette is provided with a firelees cooker. She's married to us. -----o-----

DID you ever notice that film and other information in the Jewish Forward is read backward?

-----o-----

"Ask Your Nearest Theatre When?" is the suggestion that is posted along with billboard advertisements of various photoplays in our neighborhood. We picked out one with a title easy to remember and asked: "When?"

"Never!" was the answer. "And don't block the window with such fool talk." Does this ring any bells?

-----o-----

"IN THE OPINION of Marshall Hartman" (we are quotin Morning Telegraph) "the Motion Picture, a comparatively new invention heretofore shrouded in mystery, has now become so much a part of our everyday life as to be considered commonplace." Indicating that THE industry is out of its infancy and into its dotardy.

-----o-----

PRODUCERS and distributors having long directed the directors the directors now organize to produce and distribute films. The introduction of machinery makes it impossible for the shoemaker to stick to his last.

-----o-----

REGARDLESS of the great amount of personal pufflicity that is being spread over BEN ATWELL by other writers for print who fawn upon him in the hope that they may snare ducats, we shall continue our unusual and unbribeable policy of not mentioning the name of the theatre where he is employed until we get a pass.

WOLFF RE-ENTERS EXHIBITING BUSINESS

Once an exhibitor always an exhibitor, says A.N. Wolff, of Rochester, N.Y., in explaining his re-entry into the ranks of exhibitors. After many years in the show game Mr. Wolff retired a few months ago, but now he has staged a come-back because he can't stay out of the game and be happy. When Mr. Wolff retired he had been manager of the Rialto Theatre for eight years, twice a vice-president of the Exhibitors' League of New York State and six times president of the Rochester Exhibitors' League. Before entering the moving picture field he had a wide experience in various other lines of the amusement field, from musical director of minstrel companies to manager. He has recently taken over the Manhattan, a neighborhood house.

STRONG CAST SUPPORTS ALICE JOYCE

Vitagraph provided Alice Joyce with a strong cast for the special production which she has just completed under the direction of George Terwilliger. Percy Marmont, the English actor who has been leading man for Miss Joyce in several of her pictures, again plays the leading male role. Charles A. Stevenson is better known on the spoken stage than before the camera, having devoted nearly all his time to that form of entertainment.

G. V. Seyffertitz was for many years associated with the Frohmans in their important stage productions and is a capable director as well as actor. Templer Saxe had an extended stage career before becoming associated with the Vitagraph players.

PENNSYLVANIA CENSORS HAVE TIME SAVING FILM

Harry L. Napp, chairman of the Pennsylvania State Board of Censors, announces that a new plan, saving money for the state and time for the producers, is about to be enforced.

Each film approved by the board will hereafter have one approval seal instead of two, and it is expected the board will be able to issue approval seals and certificates of approval for pictures immediately after they are approved and also from the Pittsburgh office. On and after December 1, a numbered seal will be used.

The board is also arranging to issue a monthly bulletin containing a list of changes ordered by the board for the preceding month, together with a list of subjects disapproved.

FAIRBANKS' TRIANGLE PICTURE PLAYS THE LOOP

"Manhattan Madness," one of Douglas Fairbanks' Triangle pictures in which he made his bow to the motion picture public, has been booked for an eight day showing at the Castle Theatre in the Loop district of Chicago.

The manager, taking advantage of the timeliness of the situation, went into all of the Chicago daily papers with an advertising campaign on this picture.

McLAUGHLIN BRINGING A NEW PRODUCTION

Robert McLaughlin, author of "The House without Children," is en route to New York and is bringing with him the second Argus-McLaughlin production, "Those Endearing Young Charms." Sam Brodsky, who directed both pictures, is accompanying Mr. McLaughlin, who is said to be engaged in developing a number of big themes which will be used for a series of special productions for the open market.

FROM SHOWGIRL TO SCREEN PLAYER

From a "Follies" showgirl to a leading role with a motion picture star is an advance not many girls could make with as few intermediate steps as has Virginia Caldwell, who plays Kathleen, the wife of the barrister. "Beauty" Steele, enacted by Bert Lytell in Screen Classics, Inc., production of Sir Gilbert Parker's widely-read novel "The Right of Way."

SELZNICK BUYS DUGANNE STORY

Myron Selznick announces he has purchased the motion picture rights to "The Girl With the Faun's Ears," by Phillis Duganne, which appeared serially in the Ladies Home Journal. The story will probably be used as a vehicle for Olive Thomas.

Keep Pictures Out of Stage Houses, Says De Mille

MOTION PICTURE THEATRES for motion pictures! is the motto which Cecil B. DeMille has adopted for his own productions. It is also the doctrine he is advocating to all of his allied producers. Stated more fully, this phrase signifies that Mr. De Mille believes the motion picture should be shown in its own specially built and equipped showhouse and that the present-day fad of "featuring" special productions in theatres previously devoted to the spoken drama is a mistake which reacts disastrously on the cinema art.

Mr. De Mille seeks co-operation on the part of exhibitors in keeping motion pictures in motion picture theatres. He points out that if big productions can be shown with profit in legitimate houses regular exhibitors can afford to pay the increased price which distributors demand for this type of picture.

Not only have regular exhibitors greater advantages for reaping profits on specials, he says, but they also owe it to themselves and to the reputation of their houses to see that they show the special productions which frequently find their way, temporarily, into legitimate theatres, these, of course, in addition to the regular releases.

Separate Arts on Stage and Screen

"The motion picture and the spoken drama are separate arts," says Mr. DeMille. Their missions are alike, but the methods of their presentation are radically different.

"Each has its own mechanical appurtenances, each differing materially from the other. For instance, theatres constructed for the spoken drama are designed with acoustics as one of the prime considerations. The spoken drama must be heard.

"A different arrangement of seats is also possible in the theatre of the spoken word. The stage may be viewed from wide angles without inconvenience to the audience or detriment to the entertainment.

"The motion picture theatre, on the other hand, need pay little attention to its acoustic properties. At least it is not necessary to make this one of the first considerations in its construction.

"But it is vitally important that the seats be arranged so that the screen is in a direct line of vision. Distortion and discomfort is the result of attempting to watch a motion picture from an angle.

"The theatres of the legitimate stage have their own well-established clienteles. They are known as the home of the spoken drama.

Picture Theatres Have Own Clientele

"The motion picture theatres likewise have their own distinctive standing. When people want to see a motion picture, they instinctively think of the established cinema showhouses. The reverse is similarly true of legitimate theatres.

"There are many people who patronize both varieties. There are many others, however, who favor one or the other almost exclusively. To this latter class--and it is more numerous than one supposes--the appearance of a motion picture in a legitimate theatre causes confusion which results disastrously for both forms of the drama.

"People do many things by habit, and this rule applies strikingly to the theatre. If they are used to going to certain theatres to see pictures, it involves a mental wrench for them to turn to another showhouse for the same purpose.

"The problem of projecting a motion picture in a theatre designed for the spoken drama entails considerable labor and the result frequently is disappointing. Makeshifts are never as satisfactory as one could wish.

The motion picture theatres are designed to give the spectators a clear view of the screen from every seat. The projecting appliances are installed to give perfect service. There is no element of more or less hasty makeshift.

"Mechanical perfection in the presentation of the ...cture means better entertainment for the spectators. This perfection is seldom attainable where the legitimate theatre is adapted for screen use.

Movie Prices Should Be "Popular"

"Motion pictures should be within the reach of everyone's pocketbook. In other words, the admission price should never be prohibitive. It need not be--and seldom is--in the picture theatres.

"But the smaller theatres of the spoken drama seat fewer people. At least, they seat fewer if one reckons on the percentage of seats which cannot be used because they are out of the line of screen focus. The operating costs of the spoken drama theatre average considerably higher than the motion picture theatre's expenses, even when the former is serving as the latter.

"The greater expenses, plus the cost of leasing a theatre, means that the admission price must be boosted. Hence the two and three dollar rates which prevail when a motion picture is presented in a legitimate theatre.

"I believe that pictures can be presented far better and far cheaper if they are confined to the houses built to receive them. I will never allow a production of mine to be presented in this abortive manner and I hope the day will soon arrive when the other producers will unite with me and the Famous Players-Lasky Corporation on this plan."

Mr. DeMille's observations are the results of years of careful study and thought. He has had pictures presented in both manners. His productions, when shown in the theatres of the spoken drama, have generally succeeded. But no recent picture bearing the Cecil B. De Mille name has been so featured and he is the authority for the statement that none will be so shown.

F. I. L. M. CLUBS HOLD CONVENTION

A convention of delegates from various F. I. L. M. clubs located throughout the country was held last week at the offices of the National Association of the Motion Picture Industry in the Times Building, New York. These clubs were formed a few years ago for the purpose of co-operation and co-ordination in both executive and protective measures.

During the meeting here it was decided to form a national federation of F. I. L. M. clubs, thus unifying all the existing organizations. Officers were elected as follows; President, S. Eckman, Jr., who is manager of the Goldwyn New York exchange; vice-presidents, J. E. Flynn, Goldwyn Detroit manager, who will have supervision over clubs in the Central West; R. C. Seery, manager for the First National Exhibitors' Circuit in Chicago, for the western territory; Fred B. Murphy, in the East; Floyd St. Johns, Select San Francisco manager, for the Pacific Coast; R. B. Seltzer, World Washington manager, for the South, and I. E. Chadwick, New York secretary and treasurer.

The new federation has applied for membership in the National Association of the Motion Picture Industry as an autonomous entity.

SELECT ADDS TO EXPLOITATION FORCE

Continuing its expansion in all forms of co-operative service to exhibitors, Select announces the appointment of three men to fill the post of exploitation and publicity representative in the Philadelphia, Cleveland and Albany offices.

Leon A. Young has been assigned to the Select Philadelphia office. Clinton W. Finney joins the Select Cleveland office to conduct individual exploitation campaigns and general publicity for the exhibitors. Benjamin Kramer has been made exploitation representative in Select's Albany office.

ANITA STEWART IN "THE COMBAT"

One of Vitagraph's early releases will be "The Combat," with Anita Stewart. This play, originally written by E. J. Montague, has been re-edited by Mr. and Mrs. George Randolph Chester, and is said to form a tense drama, replete with action.

DOROTHY DALTON IS "L'APACHE,"-A PARAMOUNT ARTCRAFT

QUIMBY STARTS ON SECOND CROSS-COUNTRY TOUR

OF PATHE EXCHANGES--TO OPEN TWO MORE HOUSES

FRED C. QUIMBY, director of exchanges of Pathe Exchange, Inc., is off on his second transcontinental trip within four months. The tour will have an important bearing on the future policy and business of the Pathe organization. He will visit sixteen of the thirty-two Pathe exchanges which reach every section of the United States, and will be away five weeks.

Mr. Quimby's itinerary calls for stops at Newark, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Des Moines, Omaha, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco and Los Angeles.

The growth of the Pathe business within the last six months has been so rapid that the thirty-second Pathe exchange was recently opened in Little Rock, Ark. Within a few weeks a sub-exchange will be installed in either Butte or Helena, Mont.

In four months, during a period when business conditions in the industry are not at their best, Pathe's feature bookings and collections increased more than 400 per cent. Even these figures are being surpassed now that the amusement season approaches its height.

SENECA FALLS' REGENT HAS HISTORY

When the Regent Theatre building at Seneca Falls, N. Y., changes hands on the first of the new year it will mark the passing of a place of historic interest in the campaign for women's rights. It was in this building that women first formally declared their intent to agitate for what they deemed their rights and privileges. Here the whole campaign was begun and the building is the birthplace of woman suffrage.

The property was purchased by A. B. Hilkert two years ago and was remodeled into a handsome picture theatre. Before that time it was known as the Johnson Opera House and was originally the Wesleyan Church. It was in this church that the first caucus of women was held, 'way back in 1848, and that the Declaration of Women's Rights was drawn up and signed.

SAVANNAH MAY HAVE SUNDAY PICTURE SHOWS

Savannah, Ga., is excited over the proposal for Sunday picture shows since the announcement that the mayor was rather favorably inclined to permit suitable films shown at the municipal auditorium during the winter. The matter has been broached before. It met with strong opposition from the clergy, of course, and the discussions wax warm. The commercial organizations have taken up the matter and are about evenly split on the subject.

KINOGRAMS ARE FEATURED AT NEW CAPITOL THEATRE

Featured on the opening bill, and contracted for subsequent presentations, Kinograms furnished the news weekly feature at the new Capitol Theatre in New York. As a result producers of Kinograms are capitalizing their engagement at this newest and greatest of picture theatres.

PATHE EXPLOITING BLANCHE SWEET FILM

Pathe has evolved a special campaign of exploitation, advertising and publicity to tie up with "A Woman of Pleasure," the special Blanche Sweet production which heads the list of releases for November 9.

The campaign book in question is a compendium of readable and well written publicity stories and a series of one, two and three column advertisements of an original character. Many of the ideas incorporated in the campaign book were brought over after practical trial when the original play ran at the Adelphi Theatre, London.

Simultaneously with this Blanche Sweet feature the Pathe advertisements of "A Woman of Pleasure" will appear in the Saturday Evening Post and other publications of national circulation.

SELECT EXPANDS ITS FOREIGN MARKET

Further expansion of Select's activities into foreign fields is made known this week by the appointment of Jean Rosen as general manager for Select Pictures Corporation in France, Switzerland, Holland, Belgium, Spain and Italy. Mr. Rosen will open branches in Paris, Strasburg, Lyons, Bordeaux, Marseilles, and Lille. These six cities are considered the best situated film centres in France. Mr. Rosen will later proceed to open offices in Brussels, The Hague, Berne, Geneva and in Italian and Spanish centres for film interests. This move will give Select and Selznick pictures added prestige in that those presentations will be seen in practically every country in Europe.

BEGIN WORK ON THE EARLY SOCIETY SATIRES

Under supervision of James W. Early the Oakley Super-Quality Productions, Inc., has started picturizing the Early series of society satires, under direction of Clyde McCoy. The cast is headed by Florence Grey and Walter K. Perkins. The support includes Yvonne Gardelle, Frank Whitson, Hilton La Belle, Jack Weatherby, Charles Smiley and Patsy O'Brien.

DIRECTOR WEBB PROMISES CAMERA STUNTS

Kenneth Webb, director of Alice Brady's productions for Realart, with his cameraman, is experimenting with a scheme for double exposure as well as triple work. He promises some new stunts on the screen in forthcoming presentations.

PIONEER EXHIBITOR DIES

William Ludcke, member of the firm of Ludcke Brothers, for many years owners and managers of the Ludcke Theatre at St. Peter, Minn., died recently at the Eitel hospital in Minneapolis. Death was due to a complication of diseases.

TOURNEUR FINISHES "TREASURE ISLAND"

After more than eight weeks of intensive work and concentration, Maurice Tourneur has completed his latest Paramount-Artcraft, "Treasure Island." The scenario was prepared by Stephen Fox, and Floyd Mueller supervised the art effects. Laurels fall to Rene Guissart for the photography and lighting effects.

FOREIGN RIGHTS TO CHESTER FILMS SOLD

Rights to Chester Outings and Screenics, the new release of C. L. Chester Productions, Inc., have been acquired for the entire world, outside of the United States and Canada, by the Far East Film Corporation.

LYNCH HEADS SELZNICK SCENARIO DEPARTMENT

John Lynch, Myron Selznick announces, has just been appointed scenario editor for Selznick Pictures. Mr. Lynch has been with the company for several months, coming East from the coast where he was one of the mainstays of the Thomas Ince studios.

BOOKS TRIANGLE FILM FOR WEEK

"The Follies Girl," the Triangle special production featuring Olive Thomas, was shown at the Gifts Theatre, Cincinnati, during the week beginning October 26. The production was billed by artistic advertisements in all of the Cincinnati newspapers.

PLAN NEW McKEESPORT THEATRE

H. R. Barney and P. L. Corris, formerly of the Globe Theatre, have purchased the Savoy Theatre and natatorium building at 512-14 Fifth avenue, McKeesport, Pa., paying $77,000, of which $7,000 was for the theatre business.

The purchase is a Fifth avenue frontage of 45 feet, and the land extends back to Kinggold street, a distance of 155 feet. It contains a three-story brick building. The new owners announce that for the present there will be no changes, except that the best feature pictures will be booked. In the spring, they say, one of the finest picture theatres in Allegheny County will be built. It will cost, when completely equipped, about $200,000. Work will be commenced May 1, and it is expected the theatre will be ready for opening about August 1.

CANADA LOOKS GOOD TO VINCENT McCABE

The Toronto manager for Fox Film Corporation, Vincent J. McCabe, has been in New York a few days to arrange for extra prints of the Fox entertainments. He took the Fox publicity department into his confidence and said:

"Canadians like Fox pictures. Fox news has been indorsed by Sir George Foster, acting prime minister; by the postmaster general and other public men.

"Fox's film business has trebled in Canada within the last year. We now have six branches, having lately opened offices in Winnipeg, Calgary and Vancouver. There are 800 picture theatres in the Dominion and practically all of them show Fox subjects. William Farnum and Tom Mix are prime favorites with Canadians and Mutt and Jeff make them laugh."

WORLD ANNOUNCES "THE STEEL KING"

World Pictures announces that the release schedule for November 24 of "Dad's Girl" has been changed and instead thereof "The Steel King," an Apfel production with Montagu Love and June Elvidge as the stars, will take its place. This production is far more pretentious than the original picture scheduled for this date. It is a picturization of a play that has had a big vogue both here and abroad. The scenes, as the title of the picture indicates, have all the wonderful allurement that a large steel plant possesses. The subject is timely because of the several interesting phases it touches upon in connection with industrial conditions in this country, and with the clever intermingling of a love romance it offers to exhibitors publicity material capable of great exploitation.

YONKERS EXHIBITOR HOLDS "CHECKERS"

When an exhibitor simply won't let go of a film, what can the producer do? This has happened more than once since the release of the big "Checkers" production, according to reports by Fox Corporation. Exhibitors all wire they are holding the film and company executives are obliged to step lively in order to take care of the requirements of other theatres. As an example of this embarrassment, here is one of these wires, signed by the Hamilton Theatre up in Yonkers: "Holding Checkers over for two more days after three-day run breaking records It's a winner."

POLICE LIMIT TICKET SALES TO "VIRTUOUS MODEL"

Dolores Cassinelli, in "The Virtuous Model," the Pathe presentation, proved an especially strong card for Manager Fred Dollinger, of the Claremont Theatre, upper Broadway, New York, on a recent Sunday. There was but one date open at the Claremont for the Pathe attraction and following a day of big crowds the police were compelled to stop the sale of tickets in the evening when the limits of fire regulations were attained.

WILL THE CAPITOL HURT THE STRAND AND RIVOLI?

Here in New York the advent of the Capitol Theatre has been discussed as an event likely to have effect upon attendance at the Strand and Rivoli, picture houses located in the near vicinity of the immense capacity newcomer. Here is some testimony on the subject:

On Sunday, October 26, two days after the Capitol opened, 9,062 persons paid to see Norma Talmadge in "The Isle of Conquest" at the Rivoli, breaking all previous attendance records at that house.

GLADYS LESLIE WELCOMES RAIN IN "THE GOLDEN SHOWER"

ESKIMO EXHIBIT IS ADVERTISING ACCESSORY FOR FIRST NATIONAL'S "BACK TO GOD'S COUNTRY"

A NEW kind of motion picture exploitation will be available to southern exhibitors as a result of an exchange manager's idea which takes from a carnival company now touring the South its main attraction. It is an exhibit from Prince Albert, Canada, that is quite a novelty.

The exhibit consists of two sets of dog sleds, seven sleds to the set, an eight-dog team for each sled, a seven months old bear, a timber wolf, a half breed Indian trapper and animal tamer, his squaw, a papoose, a collection of furs and skins, horns, antlers, camping equipment, Eskimo clothing and implements and a big display of bead work.

The possibilities that this outfit has as an advertising accessory for "Back to God's Country," the Curwood-Carver special feature released by First National Exchange in Atlanta. C. R. Beacham, manager by W. A. Sanges, special representative of the First National Exchange in Atlanta. C. R. Beacham, manager of the Atlanta office, worked out a plan of exploitation with him.

Managers of the first-run theatres in each of the five states served by the Atlanta exchange have requested booking contracts to include the animal exhibit. The inanimate materials in the exhibit will be used for lobby display, to be divided between the theatre and choice store locations in each city. It is planned to rent the largest available store teams stabled in it as a display certain to attract great attention. The dog teams and sleds will be used for a daily street parade in each town, for a week in advance of the openings.

WILL ROGERS IS DEVELOPING NEW SCREEN TYPE

When Will Rogers signed a Goldwyn contract several months ago the sophisticated expected to see nothing more than a western cowboy hero and bucking-horse rider developed by the screen. In some measures this belief was confirmed in "Laughing Bill Hyde," but in his second Goldwyn--"Almost a Husband"--forgets that he ever knew how to twist a rope or "pitch" before the footlights and has developed a screen personality that is declared to be "different." There is promise in "Jubilo," his Third Goldwyn, of still another side of the Rogers personality being developed and displayed. In "Jubilo" he will play the role of a simple lovable man, a type of small town product that is as typically American as the general store.

ANOTHER GLADYS LESLIE PRODUCTION UNDER WAY

Gladys Leslie is making rapid progress on "The Midnight Bride," which will follow "The Golden Shower." The Vitagraph picture, which is being filmed under the direction of William J. Humphrey, is based on a magazine story by Charles Stokes Wayne, published under the title of "The Marriage of Little Jeanne Sterling." It is entirely different from anything Miss Leslie has attempted heretofore.

UNIVERSAL'S COMING ADVERTISING CAMPAIGN DESIGNED TO SPREAD GOOD CHEER DURING HOLIDAY SEASON

AS A FITTING climax to what has been termed by both producers and exhibitors as the most prosperous year in the history of the motion picture art, Universal, according to Carl Laemmle, its president, will begin on November 15 an advertising and exploitation campaign. The campaign is to be carried on under the title of "Universal Holiday Season."

For the first time since its inception Universal is going to take advantage of the meaning of its name and carry out the idea of making the holiday seasons universal ones. At the present time Universal's sales department has a sales drive on in the nature of a competition. Rewards for good work are to be made at the end of the campaign which will also be the end of the holiday drive.

PEARL'S "BLACK SECRET"

Universal's staff of exchange publicity managers and their assistants are to take charge of the drive. Every state, county and city official in the United States will be asked to give his support and pledge to this drive. Two hundred and forty thousand one-sheet posters bearing the wording "Universal Holiday Season" have been completed. As soon as they arrive from the lithographers they will be distributed to the Universal exchanges, where the publicity managers and their assistants will place them in every available space. Window displays, animated, have been designed and several publicity managers have planned to assist managers in encouraging the idea of "shopping early."

One of the publicity events planned is the Universal Holiday season tag-day. No money will be collected, but those desiring to contribute when tagged will be asked to give their money to the Salvation Army or some other worthy charity. Sandwichmen and special advertising vehicles will be employed. In fact no possible novel plan will be overlooked.

FIELD MANAGER MERRICK OF ROBERTSON-COLE RETURNS FROM TRIP; ENTHUSIASTIC OVER BUSINESS OUTLOOK

JOE MERRICK, field manager for Robertson-Cole, has returned after a trip which extended to the Pacific Northwest and Los Angeles and the cities of the southern tier of states. Mr. Merrick's activities included chats with exhibitors and the trade generally.

"There are abundant signs of prosperity in every section of the country," declares Mr. Merrick, "and our twenty-six exchange managers are equally enthusiastic at the outlook for business.

"The progress made by Robertson-Cole and the constant efforts of the organization to request constructive criticism and to formulate a policy to please exhibitors was reiterated in different zones of the country.

"The fact that the Robertson-Cole schedule for 1920 includes sixty-four pictures of which fifty-two are stamped as Superior with twelve added specials made a decided impression among all the exhibitors with whom I contracted.

"I had intended to make a thorough survey and canvass of any faults or limitations in our pictures and went into this question thoroughly with exhibitors, but upon analysis I could find no hints of any lack of artistry or commercial value."

TWO NEW EARLE WILLIAMS PICTURES

Earle Williams completed two features at Vitagraph's western studio at Hollywood before he started East. They are "The Black Gate," which will have an immediate release, and a new play on a new subject called "When a Man Loves," staged with unusual locale.

The two plays are entirely dissimilar in theme and offer the star widely divergent characters. In "The Black Gate" he appears as a lawyer who confesses to a murder for a bribe.

"When a Man Loves" has both an English and an Oriental atmosphere. Mr. Williams assumes the character of a young Englishman, son of an earl.

HARRY DAY JOINS REALART

Harry Day, for four years with the Famous Players-Lasky Corporation, associated in the pioneer work of that firm as manager of the Exhibitors' Service Department, has joined Realart Pictures Corporation. Mr. Day will be associated with Bert Adler in the handling of exploitation or special productions Previous to entering the motion picture industry Mr. Day was connected with a New York advertising agency.

TO CELEBRATE ARMISTICE ANNIVERSARY

Armistice Night will be fittingly celebrated in New York by the S. Rankin Drew Post of the American Legion. The master of ceremonies will be Frank McCoy, stage manager of the Empire Theatre. Raymond Hitchcock will be one of the attractions.

NEW THEATRE FOR CHICOPEE, MASS.

Aldenville, a section of Chicopee, Mass., will have a new $15,000 moving picture theatre to seat 600. It will be built by Cote Brothers, of Holyoke.

PATHE OPENS PORTLAND EXCHANGE

B.J. Sperry has been appointed manager of the Portland exchange of Pathe Exchange, Inc., recently opened and making the thirty-second link in the system of Pathe offices which cover the country. The Portland branch will distribute through the state of Oregon and a small portion of the southern part of the state of Washington.

WYTHE PICTURES INCORPORATES

The F. S. Wythe Pictures Corporation has been incorporated at San Francisco with a capital stock of $300,000 by F. S. Wythe, J. M. Wright, A. J. Urbain, J. McHenry, jr., Frank Pierpaoli, L. H. Waldron and C. G. Lister. This concern maintains offices in the Flood Building and is engaged in the making of moving pictures of an educational nature.

PARAMOUNT-PHILBROOK EXPEDITION REPORTS

From far-away Alaska comes the word that the party of explorers and cameramen composing the Paramount-Philbrook Travelventure expedition have fought their way against overwhelming odds and are now able to report several thousand feet of feature animal and nature film which will arrive in the United States soon for distribution by the Famous Players-Lasky Corporation.

HENDERSON SIGNED TO DIRECT FOX FEATURES

Dell Henderson has been signed as a director of William Fox features. His first production will have George Walsh as the star. Work will be begun at once. Henderson got his start in screen work at the old Biograph studio. He has had a successful stage career, most of his appearances having been made in stock companies.

FAIRMONT, N. C., MAY HAVE TWO THEATRES

Fairmont, N. C., a town of 2,000 population which formerly had no picture theatres, will very soon be called upon to support two such enterprises. Mr. Price, conducting the Pastime, which opened recently, is enjoying good business, and it is rumored that a second house will be opened in the near future by J. P. Burgeois and associates.

MUSSON BECOMES SCENARIO EDITOR FOR HART

Bennett Musson has assumed the duties of scenario editor for William S. Hart. Mr. Musson is an old theatrical man and is well known as a playwright, author and scenario writer. Before joining the Hart forces he was connected with several motion picture companies in New York.

MAPLETON, IOWA, EXHIBITOR KILLED

John Robinson, proprietor of the Princess Theatre at Mapleton, Iowa, was electrocuted recently when he turned on the current in the booth in his theatre.

PREPARE SERVICE BOOK FOR "AMAZING LOVERS."

A thirty-two page exhibitor's service book is now being prepared by the publicity department of A. H. Fischer Features, Inc., on "The Amazing Lovers," the B. A. Rolfe production produced by the Fischer corporation as the first picture of a series based on stories by Robert W. Chambers. "The Amazing Lovers" is an adaptation by Charles A. Logue of Mr. Chambers' "The Shining Band."

The campaign, as outlined in the book, is flexible to the requirements of each exhibitor who, knowing his local conditions best, shall alone determine the extent of the application of the campaign. By reason of this fact every manager of a theatre, from the smallest house to the largest, has a ready-made campaign that he may use if he so wishes.

TIMELY VIEWS IN LATEST KINOGRAMS

The most recent issue of Kinograms offers a variety of contemporary events from every part of the globe. The picture opens with scenes of the departure of King Albert of Belgium on the George Washington from Old Point Comfort at the end of his extended visit to the United States.

Another monarch, the Maharajah of Punjab, had a regal celebration of his birthday in Lahore, and several interesting scenes are shown of the native customs. The Deutschland, the German submarine which disappeared mysteriously during the war, arrived to the great amazement of everybody in the Thames, London.

NEW YORK THEATRES AGAIN HAVE STRIKE TROUBLE

Moving picture houses of the M. & S. Circuit on the lower east side, New York, were closed Tuesday night, October 28, when all the employes except the operators went on strike. They say the employers did not live up to the agreement entered into ten days ago.

The employers say the strike is the result of attempts by employes to run the theatres. Police reserves arrested twelve pickets, among them Charles Wagner, vice president of the union, and Edward Goldman, a delegate. The principal houses affected are the Clinton and the Odeon.

SELECT EMPLOYES RECEIVE FREE INSURANCE

Employes of Select are receiving the free life insurance policies which President Lewis J. Selznick last August announced had been underwritten through the Travelers Insurance Company of Hartford.

Although the policies are only now being received by the various members of the organization, the insurance became effective on August 1, last, and will continue in effect as long as the individual holders of policies are employes of the corporation. In the event that an employe severs his connection with the organization there is a clause which permits the individual to continue the insurance in his own behalf.

WORLD ANNOUNCES ANOTHER PRIZMA

World Pictures announces a new release of a Prizma Natural Color Picture. It is entitled "A Day with John Burroughs," the world's foremost naturalist. The picture is a revelation of an unknown land of beauty. In the picture Mr. Burroughs discloses how the crudest weed gives forth a beauty of color and harmony of design. Ants, grasshoppers, wood frogs and other dwellers of the fields are seen in their natural surroundings and in nature's colors.

REALART'S DETROIT BRANCH IN NEW OFFICES

Manager Neil Kingsley of the Detroit branch of Realart Pictures is "at home," All his friends may visit him in the new Realart offices, room 303, Joseph Mack Building. When Realart started only desk space was available in Detroit and Mr. Kingsley has been occupying temporary quarters. Dave Blythe, formerly with Metro and Fox, is city salesman. C. S. Nordlie, formerly with Paramount, will travel in Michigan.

NEW PLAYHOUSE FOR CUMBERLAND

Erection of a new theatre to be called the Rialto was recently started in Cumberland, Md., by the George A. Fuller Company, contractors. The building will cost about $125,000. It will be of brick, tile and stucco; 79 by 145 feet, seating 1,700 and have a stage 34 by 43 feet convertible to theatrical performances.

STORY OF MARTIN JOHNSON'S NEXT "CANNIBAL" FILM TO BE RUN IN SERIAL FORM IN OVER 200 NEWSPAPERS

ANNOUNCING that 218 newspapers throughout the country will run Martin Johnson's story, "On the Borderland of Civilization," in serial form during the twenty weeks this attraction is being released the claim is set forth by Robertson-Cole that this is one of the most essential pieces of exploitation a serial film ever received. Every state in the Union is represented in the newspapers that will use the big Robertson-Cole serial in an immense circulation.

The Film is to be released as ten single-reel features at the rate of one every two weeks. The story will appear in newspapers, under the same title as the pictures, at about the same time as the various release dates come along.

A. S. KIRKPATRICK

Apart from its value to the exploitation on the films the Johnson story is a tale of adventure that is likely to have general appeal. It was finished just before Mr. and Mrs. Johnson departed for their second journey of exploration and picture-taking in the Cannibal domains of the South Seas.

The ten reels are declared to be unlike previous Cannibal pictures in that each one shows a specific phase of Cannibal life, many of them so startling that they promise to be more impressive than the first offerings by the Johnsons.

Exploitation aids for "On the Borderland of Civilization" will be many and varied. A special line of paper has been prepared. There is a twenty-four page press book ready with many exploitation angles covered in detail. Cuts for use in newspapers are ready in large variety. Early in November the Johnson features will start showings through all Robertson-Cole sources.

CAPITAL FILM PLAYERS SHIPWRECKED

Forty-two employees of the Capital Film Company, members of the cast making the Neal Hart Productions, spent a night of terror aboard a shipwrecked vessel off Newport Beach, Cal., October 14, according to a telegram received by President S. L. Barnhard from General Manager C. E. Eckels.

A three-masted vessel, the Fremont, with the entire company aboard went aground among the breakers at about 6 p. m. as the company was returning to shore after a day spent in taking pictures. These were rescued the next morning by lifelines and slings.

"LIBERAL SUNDAY" ELECTS LUNN

The outstanding feature of the election of November 4 in Schenectady, N.Y., was the mayoralty contest in which former Congressman George R. Lunn won from Charles A. Simon, the present incumbent, by a majority of about 1,800. Lunn was beaten for re-election to Congress last year.

Lunn, an ordained minister, who was mayor before going to Congress, based his campaign on Sunday baseball and Sunday motion picture pledges, while his opponent's main platform was a closed Sunday. He had the support of the ministerial, Sunday Observance and other church organizations. Lunn's victory proves that Schenectady desires a liberal Sabbath.

It is estimated that women cast 35 per cent. of the votes and that a big majority upheld Lunn's platform.

LARRY SEMON RENEWS VITAGRAPH CONTRACT

Larry Semon has renewed his contract with Vitagraph and will continue with that company until 1922, according to arrangements made with President Albert E. Smith.

Mr. Semon writes his own plays, directs them and stars in them. It has been said of him that his own methods as a comedian are original and that he makes no effort to imitate others.

Ascher with National Theatres, Inc.

Nathan Aschsr, gsneral manager of Aschsr Brothsrs Amusement Entsrprises of Chicago, has bssn slsctsd one of ths vics presidents and directors of National Picture Theatres, Inc., it is announcsd by Lewis J. Selznick.

Ths election of Mr. Ascher as an sxscutivs officsr of the new co-operativs company organizsd and incorporatsd by Lewis J. Selznick is the forsrunnsr to other appointmsnts whioh, according to the foundsrs of National Picture Theatres, Inc., will includs scores of the nation's lsading and most rspresentativs motion picture magnates.

As a vice prssident and director of National Picturs Theatres, Inc., Mr. Ascher will be active in the managsmsnt of the organization's businsss affairs and in ths shaping of its policiss and sales plans.

FAMOUS PLAYERS CLOSES BIG FOREIGN CONTRACT

Emil E. Shausr, assistant treasurer and in chargs of the foreign department of ths Famous Players-Lasky Corporation, announces ths completion of a contract with the Danish-American Film Company, Ltd., of Copenhagen, Denmark, for the distribution of Paramount-Artcraft pictures throughout Central Europe. The contract becomes effective March 1, 1920, and calls for a minimum return to the Famous Playsrs-Lasky Corporation of $2,000,000. The contract runs for one year and contains provisions for its renewal.

The Danish-Amerioan Film Company, Ltd., will distribute Paramount-Artcraft picturss in Germany, Austria, Poland, Czecho-Slovakia, Serbia, Croatia, Rumania.

PICTURES WILL ILLUSTRATE SERMONS

Goldwyn's Detroit Exchangs has signed contracts for fifty-two Ford Weeklies with Dr. A. H. Zeimer, pastor of the Claibourne Avenue Prssbyterian Church in that city. Ths minister believes his mssssges can be bettsr interprsted with the aid of motion pictures and will put his convictions into effect. Billing matter will be used on the church bullstin board to announce the subjects. The first Ford to be used in the sohed ule will bs "God's Handiwork."

TOLEDO MUSIC STRIKE SETTLED

The strike and lockout of musicians in Toledo motion picturs theatres was ended Friday, October 24, The union demanded that fivs first run houses which had only organists put in orchestras, and when refused the organists were called out. Then the other sxhibitors in town locked out their musicians. The matter was settled when five theatre managers agresd to use orchestras on any big productions that warranted them, but not regularly, to whioh ths union agreed.-

CASSINELLI HEADS PATHE FOR NOVEMBER 16

Dolores Cassinelli makes her next appearance for Pathe in "The Right to Lie," a special in seven reels, which will head the Pathe releasss for November 16. Edwin Carews directed the picture for the Albert Capellani Productions, Inc., the story is by Jane Murfin. The supporting cast includes Frank Mills, Joseph King, Warren Cook, Grace Reals, George Dsneubourg, Claire Grenvills, and Violet Reed.

To help exhibitors put over this picture in a big way, Pathe issues a strong line of advertising accessories, including colored window oards, a large colored picture of the star and several sizes of advertising outs and mats.

The production is considered to bs one of the most artistic productions issued by the Capellani studios.

NATIONAL ANNOUNCES NEW FILM

The National Film Corporation announces, through Jos Brandt, general rspresentative, that its nsxt important release is to be "Hearts and Masks," from the novel of that title by Harold McGrath. Work upon this production has been practically oompleted in the Hollywood studios of the National, with Director William Seiter supsrvising.

The National has taken Elinor Field from ths ranks of light comedy and made hsr a star in this McGrath story. It will mark Miss Field's debut in featurs productions and will doubtless brighten her future in screen work.

CHESTER OUTING WINS IN COMPETITION

For the long run of "Ths Hoodlum" et ths Trsmont Temple in Boston the officials of the First Nationel Exchange sought through ths market for the best preliminery one-reeler, end after viewing meny, sslected "Getting a New Angle," one of the Chester Outing series. Consequently, the Boston Photoplay Corporation, which hendles the Chester productions, is wsll pleased. Fred Murphy, general manager of the exchsnge, end S. M. Mosoow, seles meneger, were et the opening performence.

LOUISE WINTER JOINS SELZNICK SCENARIO STAFF

Louiss Winter, author of "The Spite Bride," Olive Thomas' seoond Selznick picture, has bsen addsd to ths Selznick scenario staff. Miss Wintsr is responsibls for many splendid photoplays and it is expectsd that she will turn out some original scripts for Mr. Selznick.

WANDA HAWLEY, "BEAUTY" CHAUFFEUR IN "EVERYWOMAN"; SKINNAY SETS THE STAGE IN "SECRET S'CIETY"--PARAMOUNTS

MERCY TO BUILD 2,200-SEAT THEATRE

Fred Mercy, who controls all the theatres in Yakima, Wash., has announced his intention of building another picture theatre. The new house will be on land owned by Mr. Mercy situated just across the street from the Majestic. There is a possibility the owners of the property on which that theatre stands will not renew the lease, because they want to build an addition to their department store, which occupies the property adjoining, so Mr. Mercy intends to make sure of having a theatre in that part of the town.

Mr. Mercy's $225,000 theatre now under construction will not be finished before January or February. This will seat 2,200 and will be used for road shows and special feature pictures. The theatre soon to be built will be for motion pictures exclusively.

HUNDREDS AT TRADE VIEW OF "EYES OF YOUTH"

One of the most extraordinary trade showings given in New York was that of the invitation performance of "Eyes of Youth," with Clara Kimball Young, which was held at the Hotel Astor on Thursday, October 30, by Equity Pictures Corporation. The grand ballroom was equipped with seats for 900 for the occasion. These took up the entire lower floor and 400 additional box seats in the balcony. Despite inclement weather and theatre opposition the place was packed and several hundred standees accommodated.

Carle Edouarde of the Strand arranged the musical score and the twenty-five-piece orchestra played the accompaniment. Jack Eaton, manager of the Strand, staged the entire production under the supervision of Harry Reichenbach. The performance opened with a rendition of Irving Berlin's new waltz number, "Eyes of Youth," which was played by Miss Sharpe.

FIELDER IS MADE SELECT'S FIELD REPRESENTATIVE

Owing to the rapidly increasing amount of business in the various Select exchanges, General Manager Sam E. Morris announces the engagement of E. C. Fielder to be field representative. Mr. Fielder will work in association with Director of Sales Charles R. Rogers and General Representative V. P. Whittaker in the interest of sales promotion. The position of field representative is a new office in the Select organization.

WHITTAKER ON CROSS-COUNTRY TRIP FOR SELECT

V. P. Whittaker, general representative for Select Pictures Corporation sales department, left recently on an extensive cross-country tour of the company's branch offices. It is his purpose to outline new features of Select's sales policy. Mr. Whittaker will personally meet the managers and salesmen connected with the Select staff.

Gasnier Signs Mae Marsh

The latest of the Robertson-Cole series of announcements of stars and productions is a statement that Mae Marsh has signed a two-year contract with L. J. Gasnier and Sydney L. Cohen for a series of big special pictures to be released by Robertson-Cole.

In announcing the acquisition of the star, Robertson-Cole states that it is offering another contribution to the movement for better pictures, for the contracts were signed with the express stipulation that not time but quality was the principal factor in production. At the most, six pictures will be made in a year.

"This is another of the big things we promised exhibitors a few months ago," said an official of Robertson-Cole, "and you can state that it is not the end of our efforts to give the exhibitor the best favorites of the motion picture public today because she is a great actress with intelligence enough to insist upon having each and every production big enough for her talents."

PHILADELPHIA METRO SHOWS "LIGHTNING BRYCE"

On Sunday evening, November 2, the Metro Film Exchange of Philadelphia, held a trade showing of the first three episodes of "Lightning Bryce" at the Savoy Theatre, located in the heart of the business section of Philadelphia. The house, which seats about 500, was filled with Eastern Pennsylvania and Southern New Jersey exhibitors, and there were many standees.

The picture went over big with the audience, and there were many favorable opinions voiced by the picture showmen present, among whom were Frank Buhler, general manager of the Stanley Booking Company, who expressed himself as being pleased with the serial.

The audience witnessing this serial featuring Ann Little and Jack Hoxie and distributed by the Arrow Film Corporation included representatives of the Arrow company and of the trade press, who made the trip from New York to attend the showing.

MOSS LEASES 3,500-SEAT HOUSE

B. S. Moss has leased the picture theatre now under construction at Norman and Meserole avenues, in the Greenpoint section of Brooklyn. The Moss arrangement gives possession of the theatre for twelve years at a reported aggregate rental of $650,000.

The theatre is being built on eight lots and has a frontage of 150 feet on Lorimer street and a depth of 100 feet on both sides. The main entrance will be on Manhattan Avenue. The seating capacity will reach 3,500. A symphony orchestra will be a special feature at the new house. The opening is set for early Spring.

WILLIAM FOX'S TITLE ASKS "SHOULD A HUSBAND FORGIVE?" AND THESE VIEWS SHOW THAT THE RIDDLE IS HARD TO SOLVE

MARITIME CONVENTION
(Continued from page 325)

cial indorsements from the home offices was unwarranted. Charles Berman of Hallmark and A. Berman of United Artists concurred in this opinion and said that ten days was sufficient time for the return. G. Jeffry, of Famous Players-Lasky, thought that three weeks was not an unreasonable time to elapse between making the contract and its return to the exhibitor

It was finally decided to specify on the contract, when signed by the exhibitor, just when the contract must be returned from the home office. If at that time it was not returned, the exhibitor could cancel it and make other arrangements.

A resolution, presented by J. M. Franklin, to that effect, was adopted, leaving the specified time to the judgment of the individual exhibitor. It was unanimously decided that a grievance committee be appointed in each province to arbitrate or remedy any complaints arising in the different territories.

After electing Sam Spedon an honorary life member of the Maritime Provinces Exhibitors' League, the convention adjourned sine die, to meet next year at Halifax, N. S.

Exchange Men Hold Meeting

At 4:30 p.m., October 30, the film exchange men met in the Board of Trade rooms to discuss the question of censorship with J. C. O'Connor and to organize themselves into the F. I. L. M. Club of the Maritime Provinces. They decided to appoint a grievance committee to meet with the exhibitors on all questions of readjustment and arbitration.

The following officers were elected for the year: President, G. A. Margetts; vice president, H. Hondorf; secretary, E. H. Teel. Meetings are to be held biweekly, the first and third Mondays of the month. The organization will be known as the Maritime Managers' Association.

Those in attendance at the general convention were: Dr. J. J. Daley, P. G. Legere, J. D. O'Connor, George Amland, R. J. MacAdam, W. C. McCay, F. G. Spencer, L. R. Acker, W. W. O. Fenety, J. M. Franklin, W. R. Newcomb, Evelyn C. Herr, Bessie E. Selig, A. J. Smith, Mr. and Mrs. R. Allan Christie, William Berdick, Ralph Aeh, Sam Hymen, E. A. Whelpley, Mr. and Mrs. W. H. Golding, S. H. Buchanan, Mrs. A. R. Bishop, Mrs. J. A. Deapew, W. R. Golding, Sam Spedon, William J. Cotter, John A. Golding, Jr., F. A. Spearin, James A. Golding, Robert Romney, J. Leonard Falk, Alexander W. Thorne, S. G. Gibson, J. Lieberman, M. Hersohorn, A. G. Armstrong, A. L. Gaudet, R. J. Macadam, R. C. Fermer, L. R. Acker, G. S. Jeffrey, H. D. Hondorf, M. L. Bernstein, R. H. Dockrell, A. B. Farmer, James Travis, E. H. Teel, L. Ernest Ouimet, A. C. Berman, G. A. Margetts, Herold G. Ollsen, Kathelyn Harding, A. Victor Lee, Alexander Golding, Arthur P. Almond, G. Daley, Edna E. Dowderwell, Peter J. Leger, Mrs. Emma Davidson and Charles Berman. SPEDON.

CAPITOL PRAISES FAIRBANKS FILM

Following the capacity business enjoyed by the Capitol Theatre, New York's newest photoplay house and the largest theatre in the world, during the showing of Douglas Fairbanks' first United Artists' Corporation release, "His Majesty the American," the vice-president and managing director of the theatre wrote Hiram Abrams of United Artists' Corporation:

" I cannot imagine anything more appropriate to the dedication of our theatre than this extraordinarily fine picture. I only hope that we are fortunate enough to have as future feature attractions pictures even approximating it in merit. We appreciate your kind indulgence in holding over this picture in this territory so long. Owing to the many delays in the completion of our building, this was unavoidable, but we feel that at least you have been partly repaid in the wonderful impression your picture has made."

"PAID IN ADVANCE" CASH AT THE LOS ANGELES SUPERBA

HALLMARK'S CHAPLIN ISSUES GOING STRONG

Frank J. Hall, president of the Hallmark Pictures Corporation, who recently closed a deal with the Clark-Cornelius Corporation whereby Hallmark Pictures Corporation will distribute the reissued edition of the Chaplin Comedies De Luxe, stated that among the big theatres running these comedies are the Rivoli and Rialto, New York.

"The Floorwalker" and "The Fireman" are the first two of this series of Chaplins to be released. The remaining issues in the series will be "The Vagabond," "One A. M.," "The Count," "The Pawn Shop," "Behind the Screen," "The Rink," "The Immigrant," "The Cure," "The Adventurer" and "Easy Street."

RICHARDS HEADS NEW PATHE DIVISION

The forwarding department, a new division of the increasing activities of Pathe's home office, has been created by Paul Brunet, vice-president and general manager of Pathe. J. T. Richards, who has been connected with Pathe for the last four years, has been appointed as manager of the new department. Mr. Richards joined the Pathe forces in October, 1915, in the branch auditing department.

The forwarding department will be the sole agency for ordering positive and negative prints from the factory at Bound Brook, N. J.; it will keep track of the number of prints to be ordered on each subject; take care of all shipments from the factory to the branches and attend to all foreign shipments; etc.

INTERNATIONAL NEWS SHOWS ZEPPELIN TRIP

International Film Service has secured for its news reels exclusive pictures of the first passenger-carrying Zeppelin flight from Berlin to Stockholm, Sweden. These pictures are appearing in the Universal Current Events No. 44, the news reel issued by the International through the Universal exchanges. Captain Aril Varges, International staff photographer, was in the monster Zeppelin.

Pictures in this number, from Washington, D. C., show Secretary of War Baker awarding the D. S. M. to King Albert of Belgium at his Washington residence. Two soldiers--Albert, and Pershing--exchange greetings. King Albert and Queen Elizabeth visit the Red Cross building to offer thanks for aid given Belgium.

MRS. DREW SUES V. B. K. FILM CORPORATION

Mrs. Sydney Drew has filed with the County Clerk in New York the summons and complaint in an action for $25,000 against the V. B. K. Film Corporation. The complaint says that on July 15, 1918, she and her husband, now deceased, contracted with Amedee J. Van Buren and Henry Kelton, who later formed the defendant company, to produce plays in which she and her husband were to appear. They were to receive $1,500 each for each play, and after the first two films were produced they were to receive 30 per cent of the net profits of the corporation, the complaint alleges. Mrs. Drew alleges that five films were marketed at a profit of more than $100,000.

VIOLET HEMING BEGINS WORK ON "THE COST"

While still playing in "Three Faces East," which is at present on tour, Violet Heming has commenced work on her second production and first starring vehicle for the Famous Players-Lasky Corporation. "The Cost" is the title and it is from the novel of the same name by David Graham Phillips. The adaptation was made by Clare Beranger and Harley Knoles is directing. The story is one of college life and politics.

Los Angeles Speaks as Follows - By A. H. Giebler

GOLDWYN LEASES CALIFORNIA THEATRE

THE final arrangements for the sale of the California Theatre to the Goldwyn Film Corporation were completed October 28. The Goldwyn organization has purchased the lease of the theatre for twenty-five years and will take possession November 3.

The house will be closed for five days, to reopen after elaborate redecorations, changes in the orchestra arrangements and other alterations have been made.

S. L. Rothapfel, of New York City, is here to superintend the productions, and he will follow the same policy which made famous the programs of the Strand, Rivoli and Rialto theatres in New York.

The orchestra of the California will be increased to forty pieces, with Carli Elinor, conductor, remaining. Fred Miller, Harry Leonhardt and Roy Miller, who built and have managed the house up to date, will also remain with it in their present capacities. The opening bill under the new regime will be Geraldine Farrar in "The Flame of the Desert."

SYD CHAPLIN FLIES TO LOCATION

Sydney Chaplin, screen star and owner of a fleet of flying craft, made a trip to a location 140 miles from the Jasper studio, where Syd is producing his Paramount picturss, by means of airplanes, one day last week. The trip and the shooting of the scenes, which ordinarily would have taken several days, was accomplished in eight hours from the time the company left the studio. Star, director, cameraman, staff and supporting players all made the trip by the air route, and not an accident or mishap occurred to interfere with the plans of the company.

RIALTO CLOSED FOR TWO WEEKS

The Rialto Theatre on Broadway, near Eighth street, for years known as Quinn's Rialto, which has recently passed into the control of Sid Grauman, closed October 25 for two weeks, during which time the house will undergo a thorough renovating and redecorating.

The improvements in the house will be in the form of a new lighting system, new white satin covers for the seats and a new Wurlitzer organ similar to the one in use at Grauman's Theatre on Third and Broadway. The usherettes at the Rialto will wear the same sort of costumes as those worn by the girls at the other Grauman house. A man seven feet, ten inches in height, who will be provided with a resplendent uniform, has been engaged to open the doors of automobiles of the patrons of the theatre.

The grand reopening of the Rialto is scheduled for November 10, and according to Mr. Grauman the policy of the house will be to run a picture one week, or one year according to public reception and the intrinsic value of the production.

The first three bookings for Grauman's Rialto are Cecil B. DeMille's "Male and Female," D. W. Griffith's "Scarlet Days" and Lasky's "Every-woman." These will be followed by George Loane Tucker's next feature.

GASNIER SIGNS NEW PLAYERS

Three feminine stars have recently been signed by L. J. Gasnier to support Lew Cody in his latest production, "The Butterfly Man," on which Ida May Parks has started direction at the Astra studios.

KATHERINE MacDONALD STUDIOS ACTIVE

There are signs of unusual activity at the Katherine MacDonald studios, where Sam Rork presides as general manager. Mr. Rork announces that he is about to launch forth into the making of separate all-star features. He will make four of these pictures a year.

Mr. Rork states that the first production will be a picturization of Robert W. Service's romance of the north, "The Trail of Ninety-eight." He is negotiating for the purchase of other popular novels. At present Mr. Rork is busy casting for the Service story, on which work will soon begin.

Mr. Rork has recently signed Otis Harland, Mal St. Clair, formerly with Mack Sennett and Fox Sunshine studios, has been engaged to direct Harland.

ROBERT VIGNOLA JOINS COSMOPOLITAN

Robert G. Vignola, who until recently has been director for the Famous Players - Lasky Corporation, has been engaged by the Cosmopolitan Motion Picture Company of New York and left on Monday, October 27, for the eastern metropolis. He has for eleven years been identified with the motion picture business, first as an actor and then as a director. In these eleven years he has been associated with only two companies, the Kalem with which he worked for seven years, and the Famous Players-Lasky organization, with whom he was the last four years.

BILL FRANEY SERIOUSLY INJURED

Bill Franey of the Bull's Eye studios is in a critical condition with internal injuries sustained by falling accidentally from a balcony used in a set during the filming of a Gale Henry production.

LEWIS COMPANY TO ENLARGE PRODUCING ACTIVITIES

After a flying visit to New York, Cyrus J. Williams, general manager of the Mitchell Lewis Producing Company, has returned with new contracts and plans for the extensive expansion of his company's producing activities. He announces that in addition to the company now on location at the old Indian village of Temecula, filming the first of the new Bradbury productions, "Hollyhocks," an original play written by Robert North Bradbury, he is planning to send out two other producing units to film screen adaptations of popular books, the titles of which are withheld for the present.

LOUIS B. MAYER AND FAMILY ARRIVES

Louis B. Mayer, with his family, arrived on October 23 to take active part in the supervision of the productions to be made by his stars this winter. Mr. Mayer is rushing the completion of the new studio that is being built on Mission Road, so as to have the plant in running order by the time Director Joseph Henaberry returns from San Francisco with the Mildred Harris Chaplin company.

Mrs. Chaplin began work on "The Inferior Sex," her first Mayer production, the day before Mr. Mayer's arrival, the company leaving almost immediately for San Francisco, where the opening scenes will be made for the play.

Anita Stewart, another Mayer star, is expected to come west within a few weeks to begin production on "The Fighting Shepherdess."

GASNIER DEPARTS FOR NEW YORK

Louis J. Gasnier, producer of the Lew Cody features and proprietor of the Gasnier studios in Glendale, Cal., departed October 25 for New York on business connected with the release and exploitation of his productions.

Mr. Gasnier's first Lew Cody production, "The Beloved Chester," has been sold and contracts for its releases signed, and "The Butterfly Man," from the story by George Barr McCutcheon, is now in course of production under the direction of Ida May Park. Louise Lovely, Billie Leslie and Christina Pereda are the three leading women in the play.

DIRECTORS' BALL ON NOVEMBER 26

The fourth annual ball of the Motion Picture Directors' Association will be held Thanksgiving evening, November 26, at the Alexandria Hotel.

READ ENGAGES MYRTLE STEADMAN

Myrtle Steadman has been engaged by J. Parker Read, Jr., to appear opposite Louise Glaum in her latest photodrama, "Sex," now under production at the Ince studios. Fred Niblo is directing the picture. C. Gardner Sullivan wrote the story.

"DESERT GOLD" USED BY FIRST-RUN EXHIBITORS AS A FILM ON WHICH TO BASE PRICE INCREASE

EXHIBITOR REPORTS to the Hodkinson organization from all sections of the United States continue to emphasize public interest in Hampton and Warner's first Zane Grey picture, "Desert Gold," by stating that the film has been one of the biggest factors in raising patronage to a high level in their cities.

The Majestic Theatre, Pueblo, Col., shattered all house records with "Deeert Gold" in its first week of increased prices, and duplicated the Zane Grey production's achievement at the Rex, Greeley, Col., where it set a new amusement attendance mark. In Salt Lake, where the new Rialto is to open with advanced prices, "Desert Gold" was the first picture booked and incidentally "The Westerners" was the second.

In Newport News "Desert Gold" raised the patronage to its highest level at the Imperial Theatre. In Denver the American Theatre did the biggest business of the fall season with "Desert Gold." M. L. Markowitz, proprietor of the Market Street Strand, San Francisco, has booked "Desert Gold" and has held open a week to play it for a fortnight. The same feature has been booked at the Stilwell Strand, Spokane.

MUSICIANS TROUBLE ST. JOHN MANAGERS

The orchestra at the Opera House, St. John, N. B., decided to walk out on November 4. The dispute deals with the fact that the pianist in the orchestra declines to join Local 728 A. F. of M. By playing with a non-union member, the orchestra would be committing an act in direct opposition to their aims in the association, so have been instructed to give up their positions until the matter is adjusted.

What makes the situation difficult in St. John is the fact that the Imperial Theatre, being under the management of the Keith-Albee interests, is able to pay large salaries, and the managers of smaller theatres claim they cannot afford the same scale.

In Halifax, it is understood, the theatre managers gave notice that any musician in their employ joining the association would be dismissed, and the association was not formed in that city.

"GREAT RADIUM MYSTERY" BOOKING FAST

If the country-wide reports on the bookings of "The Great Radium Mystery" continue to be as favorable as those of the New York territory, the prediction is made that it will score a record in serial showing. There is every indication, too, that the country-wide bookings are to be immense and Universal exchange managers are concentrating on this popular serial.

George Uffner, manager of the short-subject department of the New York exchange says, "Exhibitors tell me they like the action in the newer serial and that their audiences will be pleased."

An unusual occurrence was the booking of "The Great Radium Mystery" in the Hamilton, Oriole and Happy Hour in the Erie Basin section of Brooklyn for simultaneous showings.

Among the circuits which have booked the serial are the Etelhertz and Lazarus group, the Sheffield Exhibitors' Circuit and the Consolidated Amusement Company circuit. Among the larger theatres in the metropolitan district which have booked the serial are the Hooper, Plaza and Evergreen in Brooklyn. Others are the Peerless, Bay Ridge and Savoy, Newark, N. J.

Grandpa Cannot Remember

THEN it came to pass that many years after the Great Strike Age a little boy climbed upon an old man's knee and said:

"Grandpa, I must write a composition on 'Work,' and you must help me. Did you ever work hard--really and truly hard?"

And a faraway look came into the old men's eyes as he answered,

"My son, once upon a time I worked for the Moving Picture World when there was a printers' strike, and the paper was pounded out on typewriters."

And as he spoke the old man drew from a bookcase a ponderous green volume, and thumbing it fondly stopped presently at a page having a picture. And there were many arms in shirtsleeves and many typewriters in the picture.

And when the boy saw the picture he was inspired so that he wrote a worthy composition. And the name of it was "Work."

But when he had finished, the boy came back and placing his composition in the old man's hand asked;

"Grandpa, and did the bad strikers go back to their work?"

And the same faraway look came back into the old man's eyes as he answered.

"Grandpa cannot remember."

Most Any Moment in the M.P.W. These Days. - By IGNOTUS -

Kleine Names Business Associates

AFTER months of unremitting work on his plan of producing and distributing along co-operative and profit-sharing lines, George Kleine has issued a statement sure to prove of interest to readers of the Moving Picture World. In his talk to our Chicago representative he said:

"In line with the policy that I announced several months ago covering both production and distribution along co-operative and profit-sharing lines, progress has been made, more particularly with production. The great industrial unrest that has followed the war will not in my opinion be quieted until the workers everywhere will share in both the management and the profits of their industries.

"Syndicate Superfeatures, Inc., is owned and is being financed by myself. The company will be controlled by a board of directors composed of active workers and managers -- myself as president of the company, William Nigh as vice president, Merle E. Smith as treasurer and general manager, B. T. Hardcastle as secretary, and Roy Rycroft. While the affairs of the company will be primarily in the hands of this board, each of the members will have an important part in the management of the working departments.

Nigh to be Chief Director

"I invited Mr. Nigh to become the chief director of productions and vice president of the company, because he has already done admirable work and has a great future. As the director of 'My Four Years in Germany' he turned out one of the most notable films of last year. His later work, entitled 'Beware,' which has not yet been released, is daring and shows originality of conception and breadth of treatment that is vital in the development of a dramatic film.

"Given such free play for his powers as he will receive from the Syndicate Superfeatures Company, with the assistance and sympathetic encouragement of his associates, I feel confident his work will rival that of the few directors who are now standing in the forefront. I look to Mr. Nigh to achieve unquestioned success and this confidence is based upon the disclosure of genius, which he has impressed upon me during our intimate talks.

An Estimate of Merle E. Smith

"Merle E. Smith, now general manager of all my business interests, has been associated with me during the past six years and has been intimately connected with the exploitation and marketing of our films since the days of 'Quo Vadis.' He will act as treasurer of the company and general manager. I know of no man in the industry who has a keener sense of the public taste, of effective publicity, and always dependable and honest with himself as with exhibitors and the public. He is forceful and aggressive, with a rare ability for conciliation and persuasion.

"B. T. Hardcastle, who has been with us about four years is a human dynamo of energy. He will be studio manager and secretary of the company. Roy Rycroft has been previously associated with Mr. Nigh and will assist in relieving him of cumbersome detail.

"These active and practical men will be the directors of Syndicate Superfeatures. In hourly contact with the work of the company, with each other, and acting as a board of directors, vitally interested in the artistic and financial success of its product, the gauge of the concern is set at high efficiency.

"I have worked out the profit-sharing plan notwithstanding the fact that I am financing the enterprise entirely myself. Every man connected with the work of production will receive financial consideration.

Kleine Leases Edison Bronx Studio

"I have leased the Edison Studio in the Bronx, New York, and a thoroughly up-to-date equipment in lighting and other requirements of a first class studio are being installed. I have previously expressed my conviction that production should go on without haste, but without waste. This sounds like a truism, but is none the less being neglected in many studios.

"So far as it is within our power our productions will be of the superfeature quality; each picture will receive sufficient time to give it maximum artistic and commercial value; nothing will be slurred or spoiled by overhaste. Cheap and conventional stories will be avoided, and an attempt will be made to confine ourselves to worthwhile subjects. The story will be important, and casts will be selected for merit with or without recognized stardom.

"As a separate operation I have acquired the world rights to the Helen Keller film, 'Deliverance,' which will receive immediate exploitation. The attraction and charm of this production were demonstrated during its trial at the Lyric Theatre in New York City.

"Merle E. Smith will handle the exploitation, and Arthur Warde will be associated with us in handling this attraction along theatrical lines.

Still Working on Exchange Plan

"I have not brought the matter of a group of affiliated distributing exchanges to a conclusion. Hundreds of letters reached me from exchange men and others, and I was favored with many personal visits from those who are to join such a combination.

"The few to whom I have explained the plan in detail agree as to its great value as a solution of one of the serious problems of the industry; but I have not been ready to take the final step, because I want to cover the entire country when exchanges are invited into the affiliation, and at several points I have not been satisfied that applicants have the necessary standing or dependability.

GEORGE KLEINE

"You say I must be rather busy? Fairly so -- and with the kind of work I like. All business is based fundamentally on profits, and I want my share. But that is only part of it -- to me, the lesser part. I like constructive effort, the accomplishment of a worthy task; few of us, and rarely, can accomplish a big thing. But the effort is worth while and, to paraphrase Tennyson:

"'Tis better to have tried and lost
Than never to have tried at all."

JAMES S. McQUADE.

DOLLY SPURR'S BATTLE FOR SUNDAY SHOWS IN MARION, IND., EVOKES A NEW ORDINANCE

ON SUNDAY, Nov. 2, it beoame a violation of a city ordinance to operate a motion picture theatre or give a theatrioal exhibition of any kind in the city of Marion, Ind., on Sunday. Thie ie a result of the action of the Marion city oouncil paeeing the mayor's special ordinance directed against Sunday shows in that city.

The ordinance was introduced by Mayor Hulley for the evident purpose of preventing Dolly Spurr, operating the Royal-Grand, Indiana and Lyric theatres, from winning her fight for Sunday shows. In our last iseue we covered in detail the recent "battle" staged during Miss Spurr'e fight for Sunday shows at her houses in the Indiana oity.

Miss Spurr hae been gaining more supportere for her cause as the weeke progressed, and when it appeared that she might win in Court the mayor got busy. Instead of waiting and permitting the ordinanoe to oome up in the regular manner, a spsoial meeting of council was called and the measure was put through.

Before the vote was taken Councilman Ring asked for the right to have persons then in the audienoe express their views on the question. The mayor denied the request and ordered a roll call. The vote on the measure stood 4 to 3. Mayor Hulley immediately signed the ordinance making it ready for publication.

Dolly Spurr operated the Lyric and Indiana free of charge on Sunday, Oot. 26. "The Fighting Roosevelts" and "Seventeen" were the two picturee ehown. In each lobby was a glass box which gave to those who were so inclined an opportunity to contribute to the Roosevelt Memorial Fund. A total of $200 was thus accumulated.

The Grant County Assooiation refused to accept the donation in fear that it would be accueed of taking a part in the Sunday show oontroverey. The Roosevelt Memorial Committee at Anderson was glad to accept the contribution. Miss Spurr deolaree, despite the situation created by the new ordinance, that the Sunday issue is not finally settled.

NOVEL NEWSPAPER EXPLOITATION DEVISED AS THE SHEA PLAN FOR PUBLICIZING PICKFORD'S "HOODLUM"

BASING an exploitation campaign upon the etrongest of all human faculties--the imagination--Gordon's Olympia Theatre of Boston, hae devieed an unusual method of promotion to accompany the preeentation of "The Hoodlum," Mary Pickford's eecond production releaeed by First National Exhibitors' Circuit and one which any exhibitor can use in co-operation with a local newspaper.

The campaign invites all girls in Boston who are eighteen years old, or less, to write to a Boston newspaper just what they would do provided their circumstances were like thoee of Amy Burke, the character pleyed by Miss Pickford in "The Hoodlum."

Added to the inducement of eeeing one's brain produot in print, the management of the Olympia, through the auspices of the evening newepaper which will carry the symposium, is offering cash recompense.

To etir up interest in the "What-I-Would-Do" competition the newspaper will publish a full account of the human interest facts in "The Hoodlum."

Chance for a Delightful Reverie

As one of the membere of the Olympia's press staff expressed it: "Ever since the daye of Adam and Eve and Noah's Ark, people have been talking of what they would do if they were not themselves. Our idea provides for girls-- and thoee of the age when romance is the etrongest--the chance of a lifetime for a delightful little reverie about luxuries, and things dear to the heart of every girl. She hae the opportunity of imagining herself in the midst of greet wealth with the problem of Amy Burke before her. Naturally she will enter the contest and enter enthueiastically. Her interest will spread to others. This will build circulation for the newspaper and create lively interest in "The Hoodlum.'"

Largely responsible for the outlining of the exploitation was Dennie J. Shea, publicity manager of the Boston First National Exchange, at 35 Peidmont etreet. Readere of the World who are intereeted in the Shea plan will be supplied with compreheneive details at that address.

NEW SYSTEM OF DIRECT RELEASE TO EXHIBITOR NOW IN FULL SWING, DECLARES ROBERTSON-COLE

A. S. KIRKPATRICK, vice-president and general manager of the Robertson-Cole Distributing Corporation, has announced the managing personnel of the Robertson-Cole branch offices throughout the United States and declares that the new system of direct release to the exhibitor inaugurated by Robertson-Cole is now in full swing.

Assisting Mr. Kirkpatrick as field manager is Joe L. Merrick, who has been identified with the industry for several years. He has just completed a tour of the United States as traveling representative for Robertson-Cole. The three exchange supervisors are O. R. Hanson, Newton E. Levi and Fred G. Sliter, all men of long experience in exhibiting as well as distributing.

"Business Partners"

"Right from the beginning the entire organization will work for what I consider the real relation between exhibitor and distributor," says Mr. Kirkpatrick in an interview. "We want our exhibitor clientele established on the basis of business partners in the firm of Robertson-Cole, and no effort will be spared to make them feel that all may prosper.

"Every branch manager and every man under him is imbued with the idea that we are not selling pictures to the exhibitor but for the exhibitor. No man is going out to bring about the sale of a single picture at a high price or at a low price. What we want is not a great many scattered sales but a customer clientele of men who believe in our products and who can always make money with our productions.

"No industry can survive if any particular division of the industry plays the hog. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. On the same theory the exhibitor cannot compel the distributor and producer to operate without profit and not expect to suffer from a poor quality of product."

THERE'S NO BAR ON EXHIBITORS LISTENING IN ON WILLIAM RUSSELL'S "SACRED SILENCE" FOR FOX

AMERICAN FILMS CIRCULATING IN CANADA

THE PAST few weeks have been great activity in moving picture exchange circles in Canada. Two important organizations, the Famous Players-Lasky Film Service Ltd. and the Select Pictures Corporation Ltd. have become established from coast to coast for the direct distribution of Paramount-Artcraft and Select releases respectively. Executive officials of several film distributing companies have been on the move and new branch officials have been appointed in various cities. In Vancouver, B. C., there has been an interesting development, all of the numerous local exchange offices having moved into one large office building.

The new Famous Players-Lasky and Select companies now have branches in each of the six cities of the Dominion. The head of the Canadian Select is Phil Kauffman, formerly general manager of the Monarch Film Company, a subsidiary of the Allen interests. General Manager Kauffman has opened Select headquarters at 1315 Adelaide street west, Toronto. Harry Kiseock, formerly associated with Kauffman in Toronto, is the new Calgary branch manager of Select.

Fox Officials Also Active

George W. Weeks, general manager of the Famous Players-Lasky company in Canada, has been busy arranging many details. He has been assisted by William Bach, formerly with Canadian Universal and also with New York concerns. R. E. McIntyre of New York, has been acting as special representative of the new Canadian company and has supervised the opening of branches in the West. The manager of the new office at Vancouver is W. H. Hanaher. At Calgary the new manager is Morris A. Milligan. The Famous Players-Lasky company started to release its pictures on November 1.

Officials of the Fox Film Corporation have also been active with the organization of a Canadian-wide enterprise to handle Fox business in Canada. Walter J. Hutchings, assistant manager of the New York Fox office, has been visiting Canadian cities for the purpose. He has been accompanied by S. Denbow, Jr. The whole Canadian Fox organization is being placed under the direction of Vincent J. McCabe of Toronto, the Canadian general manager for Fox. Mr. McCabe formerly had jurisdiction only in eastern Canada which, until recently, was the territory directly controlled by the Fox Film Corporation. The personnel of the Fox branches in Canada is strictly Canadian, all managers being natives of the Dominion.

Hague Visits Ottawa

Clair Hague of Toronto, general manager of the Canadian Universal, visited Ottawa on October 25 to arrange details for the distribution of official Canadian scenics and educationals, produced by the exhibits and publicity branch of the Department of Trade and Commerce, by the Canadian Universal.

N. L. Nathanson of Toronto, general manager of Regal Films Ltd., also recently made a trip through to the Pacific Coast. Charles Stevenson, western general manager of Regal Films, Ltd., also has completed a round-trip tour of the western offices of the company and returned to Winnipeg.

Ten branch exchanges of Canadian film companies are now located in the Central Building, 533 Granville street, Vancouver, B. C., which has been selected as the film headquarters for the city in view of a bylaw compelling the local exchanges to adopt various safeguards. Each exchange has a large vault of its own and the revising room of each office is now shut off from other rooms by steel doors. Vancouver is the first city in Canada to have one large headquarters for all local film exchanges. Those located in the building, which is a handsome eight-story structure, include the Canadian Film Service, Ltd., the Columbia Theatre Company, Ltd., Fox Film Corporation, Canadian Universal Film Company, Ltd., Specialty Film Import, Ltd., Regal Films, Ltd., Famous Players-Lasky Film Service, Ltd., First National Exhibitors' Circuit, Ltd., Exhibitors' Distributing Corporation, Ltd., the United Theatres, Ltd., and the Select Pictures Corporation, Ltd.

The Central Building, Vancouver, has a private projection room which is operated by the Film Exchange Managers' Protective Association of British Columbia, for the use of all exchanges in the building. It is equipped with one Simplex and one Power's projection machine. This theatre has been inspected and approved by Walter Hepburn, the British Columbia coroner, and Provincial Inspector Oswald.

SMALL TOWN EXHIBITOR MAKES A "CLEAN UP"

George Musser, the proprietor of the Shepardstown Opera House, Shepardstown, . Va., is consistently demonstrating that enterprise in exploiting productions is not the exclusive prerogative of managers of theatres in large cities. Shepardstown now has a population of only 1,200.

A striking instance is pointed out by George W. Fuller, manager of Metro's exchange in Washington, D. C., who forwarded to the New York offices of Metro a copy of the Shepardstown Independent dated October 15. This newspaper carried a four column cut on "The Brat," fifteen inches deep, that stood out like a house afire.

The run of "The Brat" was three days, with one matinee. Fifty cents was made the top price for the night showings, an advance over the regular scale of seventeen cents, war tax included, but the Opera House played to phenomenal business.

In planning the advertisement Mr. Musser used some fine comments on the production in the advertising copy to supplement the attractive four-column cut supplied by Metro.

"ANNE OF GREEN GABLES" WILL BE AN EARLY RELEASE

Realart Pictures Corporation announces for immediate release "Anne of Green Gables," founded on the four "Anne" books by L. M. Montgomery, with Mary Miles Minter. The scenario is by Frances Marion, and the direction by William Desmond Taylor. Although the picture has been completed, and is now in the laboratory being printed no definite date for its release has been settled. It will follow closely the special announced as the first release of the company.

A LITTLE SUNSHINE HERE FROM DOUG FAIRBANKS' SECOND UNITED ARTISTS, "WHEN THE CLOUDS ROLL BY"

WILLIAM A. BRADY'S RETURN TO MOTION PICTURE INDUSTRY AS A PRODUCER IS SOON ANTICIPATED

IT IS Believed that definite announcement will soon be made concerning William A. Brady's return as an active motion picture producer. Since his resignation as director general of the World Film Corporation about eighteen months ago, Mr. Brady has participated in the production of only three pictures--"The Whip," "Stolen Orders" and "Little Women." It is said that he will presently return to motion pictures devoting most of his time to the industry, heading his own company, acquiring his own studio and also forming an association with a leading distributing company.

At the time of his resignation from World Film Mr. Brady made the statement that he believed the program system to be a dead issue and it therefore may be assumed that when he returns to motion picture production he will not make more than a limited number of pictures each year. While he directed the destinies of World Film the trade mark "Brady Made" earned wide reputation throughout the industry.

Among the plays Mr. Brady announces as now available for the screen are several that are considered among the greatest successes of a decade in American theatres. "'Way Down East," "The Man Who Came Back," "Life," "The Shepherd King," "Bunty Pulls the String," "Foxy Grandpa," the first comedy cartoon success; "Too Many Cooks," "Forever After," in which Alice Brady is now appearing on tour, "At 9:45," now playing in New York, and "The Things That Count" are among the successful plays with which Mr. Brady's name is associated as their stage producer.

PATHE HAD FIUME VIEWS

While claims are being made that the first authentic pictures of the city of Fiume under Italian occupation are shortly to be shown in this country, Pathe calls attention to the fact that they have already appeared in the Pathe News special, issued on October 16. On the evening of that day the first pictorial record of the occupation of the much disputed city by Italian insurrectionists, under D'Annunzio, was exhibited on the screens of the Strand, Rialto, Rivoli, New York, Broadway and Stanley theatres, all of New York City.

The speed with which the Pathe News officials work was once again manifested in connection with the Fiume series, which was shown in the leading Broadway film theatres the same night they arrived in this country.

DARE-DEVIL TALENT IN "BRYCE" SERIAL

A strong supporting cast of dare-devil talent can be seen in "Lightning Bryce," the fifteen-episode serial released by Arrow Film Corporation in which Ann Little and Jack Hoxie are starred; talent that stops at nothing to provide thrills of the most realistic type.

The cast includes Steve Clemente, known as the most expert knife thrower in existence; Ben Corbett, Walter Patterson, George Champion, "Slim" Lucas and George Hunter.

Director Paul Hurst is now shooting the first scenes of the fifteenth episode on locations in and around Bear Valley, California. The entire company is with him and a stay of a week or ten days will be made.

BEATRICE JOY ENGAGED FOR "THE RIGHT OF WAY"

After a search for an ideal type that he had conducted for a month, Maxwell Karger, director general of screen Classics, Inc., has engaged Beatrice Joy to play the leading feminine role in "The Right of Way." A picturization of the novel by Sir Gilbert Parker, starring Bert Lytell in the part of "Beauty" Steele, will be Metro's next Lytell release following "Lombardi, Ltd." Miss Joy is cast as Rosalie Eventurail, a French Canadian schoolmistress whose spiritual influence is a powerful factor in the regeneration of "Beauty" Steele after a blow on the ear has caused the Montreal barrister to lose all recollection of his past life.

Miss Joy's services were loaned to Screen Classics, Inc., by George Loane Tucker. That producing director has Miss Joy under contract for three years and permitted her to take the leading feminine role in the Lytell production as it happened that he had no immediate call for her.

"POOR RELATIONS" DISCUSSED BY PRODUCER

L. C. Haynes, president of Brentwood Film Corporation, seems certain that the latest production made under the direction of King W. Vidor will carry wide appeal and will find favor with most audiences. Mr. Haynes is the man who first supported Director Vidor in putting his ideas upon the screen and he is said to be satisfied that the success of Vidor's pictures has justified his decision. In a statement applying to Vidor's latest picture Mr. Haynes says:

"There are but few people of mature age who will fail to appreciate conditions and situations shown in 'Poor Relations.' Those who go from a small town to a large city assume a measure of superiority and pity friends and relations who still live in 'the little burg.' It seems to be a part of the American view of life to consider those who live in big cities distinctly superior people."

FAMOUS PLAYERS PROMOTES HURST

Announcement has been made of the promotion of W. O. Hurst of the educational department of Famous Players-Lasky Corporation to the position of supervisor of production of all non-fiction subjects, a newly created position. Mr. Hurst will work directly under Whitman Bennett, director of production of Famous Players-Lasky, and will have charge of the production of educational films, travelogues, the Paramount Magazine, the "So-This-Is-America" series, the Paramount-Post Nature pictures and similar subjects.

BOXING ON THE WEST COAST TOOK A MIGHTY BOOST WHEN FAY TINCHER BEGAN HER CHRISTIE, "WILD AND WESTERN"

Taking a Good Look into the Future

By N. H. GORDON

Owner First National Franchise for New England

SOMETHING has just happened in New England that has a deep significance for every exhibitor in the country. It indicates clearly one of the important changes that will come within the next year or two at the latest. For many exhibitors, if they want to keep pace with the industry, it means a complete revision in their policy regulating the maximum number of days that special attractions can play in their respective theatres.

It presages a condition that is certain to be just as true in the South, the West or the Northwest as it is now in New England. And the changes in policy for booking that this New England event prophecies also will compel companion modifications in the methods of showmanship now common to every section of the country.

The thing that has happened is this -- while first run accounts in other territories were playing Mary Pickford in "Daddy Long Legs" to one, two and three week stands as the maximums that their localities could support profitably, and at prices that averaged but slightly more than the usual admission charges, the same production, identical in every particular, was presented in Boston for twenty consecutive weeks at a top admission price of $1.50.

Why can Boston, with general conditions that parallel those of other large cities in the comparative matters of population, resources, the number of motion picture theatres with moderate admission prices, and about the same ratio of theatregoers as other municipalities have in proportion to population, patronize one attraction for twenty consecutive weeks at an average cost of $1 a seat, while the same production exhausts its demand elsewhere in a much shorter time, and at smaller prices?

Reflecting a Mental Attitude

Without doubt there are practical reasons why this difference exists. They existed previously in Boston, and they existed almost entirely in the minds of the exhibitors.

I used to think that two weeks for any attraction was about the limit. Now I frankly admit that I have not the least idea what is the maximum number of days or weeks that any special feature will run. The only way in which I can find out is to put it on and wait.

There is this to be said in explanation of the five months' run of "Daddy Long Legs" in Boston-- it was given a suitable complement of advertising and general exploitation. We conducted a miniature studio contest with the lobby of the Tremont Theatre converted into a school room "set." There a cameraman photographed every girl in Boston and environs who thought that she resembled Mary Pickford. The films of these "tests" were shown in connection with the feature.

But even this novelty exploitation idea cannot be credited with more than a minor part in the record run of the production. Its greatest accomplishment was attracting public attention to the Tremont Theatre and "Daddy Long Legs." The newspaper which co-operated with us in the stunt gave it a great deal of helpful publicity. Consider, though, that the Boston public, or the public of any other city, will not pay $1.50 for seats in numbers sufficiently great to tax the large capacity of the Tremont every day for twenty weeks, just to see a few hundred feet of tests of a few girl friends and acquaintances.

Advance Heralding as Usual

We set about our preparations for the production in much the same manner that has marked our advance work for other pictures. There was a generous appropriation for newspaper advertising; we did not stint on window cards, also twenty-four sheet stands, heralds, slides, and other usual and conventional forms of advertising.

We did not stop our advertising, or reduce it to a couple of inches, after the opening. We kept right on using display space, and the crowds continued to pack the house.

During the five months, Boston had every form of weather condition imaginable. It was stifling hot; it rained; it was cloudy, damp and disagreeable under foot, but even the most adverse atmospheric conditions, to say nothing of the car strike and other difficulties, had little effect upon the weekly gross.

We moved the production from the Tremont Theatre to Tremont Temple, and figured that another two or three weeks would conclude the engagement. But it didn't. Then we made an experiment. The last three weeks of the run we cut down the newspaper advertising to an announcement card, and for twenty-one days the production played to capacity on the momentum our previous display campaign and the word-of-mouth publicity had given it.

This is what happened in Boston, while other exhibitors were limiting their runs to not more than an average of fifty per cent longer than is given to their usual programs of entertainment. Why is this?

Popping a Business Question

Is it a question of viewpoint, a lack of confidence, an inability to grasp the real opportunities that exist in every locality, or is it merely precedent -- the fact that the other fellow doesn't do it?

Whatever the reason, it is certain that the future will prove its fallacy. Two years ago one week runs outside the largest cities were looked upon as dangerous to the profit column. Two years from now the exhibitors who are still playing one and two day stands will either be wondering why they did not long ago take the plunge into the sea of experiment with possibilities, or they will no longer be a part of the industry.

Meantime, the thousands of thousands of dollars that would come to the exhibitors, distributors and producers of meritorious features are remaining in the pockets of a public willing to spend them if the exhibitors would play good pictures for enough days to give them the opportunity to patronize their houses on a Thursday if they cannot arrange to attend on a Tuesday.

CHARLOTTE, N.C., SHOCKED AND THEN PLACATED WHEN SENNETT BATHING GIRLS CHANGE SUITS

MACK SENNETT'S bathing girl revue and his "Yankee Doodle in Berlin" received oodles of seat-packing publicity in Charlotte, N. C. After its premier presentation at R. D. Craver's Broadway Theatre, the commissionar of public welfare and commissioner of public safety served notice upon the thastre that the show was taboo. The officials were acting under a section of the city code which prohibits the staging of performances in which the participants are indecently dressed and another which prohibits productions tending to the delinquency of children.

The commissioners declared the show to be unfit for children to witness and ordered it closed instanter. It seems that the show in this territory, where it is owned by Harry Bernstein and associates of Richmond, Va., carries two sets of bathing suits of different styles to suit the occasion or the town. The management having decided to allow Charlotte the pleasure of viewing the girls in their spiciest garb, they were paraded in suits resembling a highclass burlesque act.

The afternoon paper black-typed the affair on the front page, but arrangements were later perfected whereby the show was allowed to open again that night, the management promising that the girls would wear something different. The line, as a consequence, was three deep and a block long for the night performance, which, to the sophisticated critic, seems as tame as a Sunday School picnic. A five-piece jazz band is being carried with the show.

HOPKINS GOES TO MAYER AS ART DIRECTOR

After a successful career, in which he has designed stage and motion picture settings for some of the well known productions, George Hopkins has been secured as art director by Louis B. Mayer, and is located at the Mayer studios, Los Angeles.

KATHERINE MacDONALD WILL ANSWER HERSELF IN PRESENTING "THE MAN THOU GAVEST ME"

"THE MAN THOU GAVEST ME," an answer to Hall Caine's story of "The Woman Thou Gavest Me," recently released by Paramount, will be one of the attractions released by First National Exhibitors Circuit as a starring vehicle for Katherine MacDonald.

The story of "The Man Thou Gavest Me" will present the woman's side of the domestic and moral problems raised by Hall Caine in his work. It will have the novel result of starring Miss MacDonald in an answer to the story which has largely contributed to her popularity among theatre goers.

It was immediately after completing her work in "The Woman Thou Gavest Me" that Miss MacDonald formed her own producing company preparatory to her appearance in "The Thunderbolt" and "The Beauty Market," two of her current First National releases.

Work on the scenario has been in progress for a month, and according to B. P. Fineman, president of the Attractions Distributing Corporation, which represents Miss MacDonald, another two months will be required to complete the working script. It is estimated that the production will require at least three months in the studios, which will set the release date well into next spring.

Announcement is also made of the purchase of the motion picture rights to "The Guests of Hercules," by Mrs. A. M. Williamson, as the fourth attraction starring Miss MacDonald and to be released by First National.

ACME FILM STUDIOS LOCATED AT NEWBERN WILL SPECIALIZE IN INDUSTRIAL AND COMMERCIAL WORK

A NEW film industry, with ambitions of a nation-wide scope, has just been launched at Newbern, N. C., with the establishment of the Acme Studios. The concern is well financed, many of the leading business men of Newbern being behind it; and it is under the management of Ben Strausser, a cameraman well known throughout the country, who has seen years of service both here and abroad, having started his career with Gaumont in France and later assuming connections with Pathe.

The Acme will specialize on industrial and commercial work, and is projecting a new and original line of cartoon advertising films, made by a new process. Laboratories and complete equipment have been acquired, including two outdoor stages, a commodious indoor stage, and one hundred acres of excellent locations.

The company already employs three cartoonists, two cameramen, an idea man and a letterer. Mr. Strausser is negotiating with many experienced men for the origination of his sales force, which will be on the road within the next thirty days, each carrying a projection machine and a full line of samples. Several large commercial contracts have already been closed.

NO SOLICITING IN BUFFALO THEATRES

Buffalo exhibitors have put their respective feet down on addresses from the stage and soliciting in the aisles of their theatres during campaigns. The only place where patrons may be approached during the Red Cross drive is at booths which will be permitted to be opened in the lobbies on certain nights only.

The managers have taken this step because they believe that the war emergency should not be taken as a precedent for this kind of work, which they declare kills their shows, breaking the continuity and greatly annoying patrons who come to the theatre to be entertained and not embarressed, as it is alleged many are by these solicitations.

TRUMPETING FOR WORLD'S "WHEN BEARCAT WENT DRY"

LLOYD COMEDIES GO INTO BIG THEATRES

In support of the contention that the foremost picture theatres would lead in showing Harold Lloyd comedies Pathe calls attention to the bookings at the New York Rialto and Strand, day end date; the Strand, Brooklyn, and the Circle, Indianapolis. "Bumping Broadway" was released as the first of the $100,000 Lloyd comedies on November 2 and will be played simultaneously in New York at the Strand and Rialto.

HOW SELZNICK EXPLOITED "THE PERFECT LOVER"

Eugene O'Brien's initial Selznick picture, "The Perfect Lover," was the basis for an extensive advertising campaign launched recently at the Lincoln Theatre, Union Hill, N. J. The picture went over so big that it was necessary to send in a call to the local police department for reserves to take care of the large crowds.

Twenty window displays with prominent window cards were obtained by co-operation with leading merchants of the town. One of the best displays was one used in two large windows of a furnitura store, with two big sign reading: "'The Perfect Lover' buys his furniture here -- see 'The Perfect Lover" at the Lincoln Theatre." A page "ad" was used in the Hudson Dispetch with the following heading over the top of the page; "A Page for Perfect Lovers." The leading merchants of the town were represented on the page, and each "ad" had "The Perfect Lover" as the most prominent catch line. "A Perfect Lover" essay contest was started, and a season pass was given as the prize.

PICTURE SHOWMEN HEED "A SCREAM IN THE NIGHT"

That novelty in motion picture entertainment is appreciated by showmen and public is evidenced in the record number of bookings reported by Select Pictures Corporation managers on the latest special, "A Scream in the Night," written by Charles A. Logue. Based on the Darwinian theory of the origin of the human race this picture is regarded as a unique subject.

Select managers in all territories are reporting enthusiastic exhibitor indorsement and lively booking. Entering its circuit of the nation's theatres with a two weeks' engagement at B. S. Moss' Broadway Theatre, New York, "A Scream in the Night" has continued a fast pace and in many instances has been booked for return dates. Select's promotion headquarters in New York has prepared a vigorous exploitation campaign to be forwarded by Select's advertising experts in every branch office and this work has had much to do with the speedy start the unique feature has made in all territories.

FILMING WARTIME HISTORY OF CATHOLIC CHURCH

Striking indorsement of the adaptability of motion pictures for the dissemination of religious information comes in the form of an announcement that the Catholic church is preparing for early showing "American Catholics in War and Reconstruction." The film is being prepared by the Educational Department of Famous Players-Lasky Corporation.

This picture, which is an accurate review of the church's activities in wartime and in reconstruction work, has been prepared under the supervision on the part of the church of the motion picture committee of the National Catholic War Council with the co-operation of the Knights of Columbus' Committee on War Activities. It epitomizes the patriotic service of the hierarchy, clergy, the National Catholic War Council, the Knights of Columbus and the Catholic laity generally.

With practically little exception the story of the Catholic church's wartime work is being told in narrative form.

CITY OFFICIALS VISIT NEW FOX STUDIO

Representatives of more than twenty mayors and other officials of eastern cities who were attending the conference in New York with the National Board of Review visited the big new plant of Fox Film Corporation at Tenth avenue and Fifty-fifth and Fifty-sixth streets, and also went to the Fox studio at No. 3 West Sixty-first street, where they were the guests of William Farnum.

The visitors remained in the studio more than an hour and then visited the editorial rooms of Fox News, where they were shown how the animated screen newspaper and magazine is prepared and distributed. Among those in the party were Dr. McManus, representing the mayor of Hartford; Sergeant Gamble, representing the mayor of Providence; Henry Jenkins, district superintendent of New York public schools; Guy R. Radley, representing the mayor of Milwaukee, and Walter J. Nicholson commissioner of public safety, Syracuse, N.Y.

WASHINGTON MANAGER SAYS WOMEN FROWN ON WOOLLY PLAYS; SUCH FILMS DECREASE MATINEE BUSINESS

WILD and woolly plays fail to attract the patronage of women in Washington, D.C., according to J. J. Payette, manager of Harry M. Crandall's Metropolitan Theatre. Mr. Payette has always paid a great deal of attention to this phase of the business. He has found that inasmuch as women are not partial to "rough stuff" plays, the exhibition of this class of films causes a falling off in patronage, especially at matinees.

"The big downtown houses must have shows that appeal to women," said Mr. Payette to the Moving Picture World correspondent. "If they do not their matinees will certainly suffer. It has been my experience that women do not care for melodramatic or otherwise sensational photoplays. You must give them something unusual, a story that will appeal to their finer instincts.

"Women as a rule do not like anything that is cruel--they do not want to witness photographs depicting life in Russia with bloodcurdling scenes. They do not like daredevil stunts, either. These things don't appeal to them. They do like pictures starring the leading woman in such a way as would enable them to place themselves in a similar position and so carry through the theme of the play."

"THE BLACK SECRET," PEARL WHITE-PATHE SERIAL, IS BASED ON A NOVEL BY ROBERT W. CHAMBERS

AN event in the history of motion picture serials and a long step forward in its production will be disclosed for public opinion on November 9 with the release by Pathe Exchange, Inc., of Pearl White's latest serial, "The Black Secret," based on Robert W. Chamber's thrilling novel of adventure and mystery "In Secret."

When the picture rights to "In Secret" were acquired George B. Seitz, Pathe's well-known producer-director-star, announced that he would venture into a new and untried field in transferring it to the screen. He had long sought to make what he termed "a feature serial," and "In Secret" possessed the necessary qualities for such an experiment. The finished production won the unqualified approval of Mr. Chambers and has been announced by Pathe executives as the ultimate in serial creation. "In Secret" appeared originally in a magazine and was later issued in book form.

GREAT EXPLOITATION FOR "THE BRAT"

"The Brat," Nazimova's latest and greatest production, is, according to letters, telegrams and newspaper clippings received at Metro's New York offices, subject to exploitation by motion picture managers on a scale rarely before attempted. The picture is filling houses at advanced admission prices, and through its prestige is having a plainly noticeable after effect in the form of generally increased business.

UNIVERSAL SELECTS BANKS WINTER

Banks Winter, song writer and playwright, one of the original Georgia minstrels who played with Primrose and West, has been appointed publicity manager of Universal's Milwaukee office. Mr. Winter is the father of Winona Winter, musical comedy star and vaudeville actress.

HERE "THE MYSTERY OF THE YELLOW ROOM", A REALART

HOW PRIDE OF OWNERSHIP MADE OWOSSO, MICH., RALLY TO CURWOOD IN HIS OWN HOME TOWN

ALL records for all theatres and all productions were shattered recently when the Strand Theatre, Owosso, Mich., ran performances all day and all night for three days and nights to accommodate the crowds in James Oliver Curwood's home town that turned out to see "Back to God's Country," which is being distributed by First National.

Realizing the exploitation possibilities of using the home ties of the author as local-color promotion for the picture, the management of the Strand confined its campaign to emphasizing the fact that this production was from the pen of James Oliver Curwood, who loved Owosso folks so much he lived among them.

Into all parts of that district of Michigan which surrounds Owosso went the word that the famous and friendly author's work would be the attraction at the Strand Theatre. It was through a sense of psychological showmanship that the Strand management preferred to harp on the personal intimacy with James Oliver Curwood rather than upon other exploitation possibilities for novel work.

Before the picture was scheduled to open it was noticed that out-of-towners began registering at the few hotels in Owosso, which is credited with a combined population of 10,039 persons. All mercantile businesses, especially retailers, noticed a surprising rise in business. The American Legion representatives gathered a big street crowd for the first time in a month and all local restaurants ran out of clean napkins. Luckily, the local laundry girls were not on a strike.

Packing Six Days Into Three

The manager of the Strand was in a predicament. He had booked "Back to God's Country" for a three days' run. He telephoned the First National Exchange of Detroit and attempted to extend the run. It was impossible.

There was only one thing to do. The management of the theatre called upon James Oliver Curwood and outlined a plan for running the picture all night until the majority of the people could see it.

Curwood smiled and replied: "There is no picture or author that a crowd would stay up all night to see. It's never been heard of and you may turn the whole thing into a fizzle."

"Not on your tintype," replied the manager. "I am going to run all night shows and start the day's performances at 8 o'clock in the morning. You don't need to look horrified, Mr. Curwood. You may be the author and supervisor of this production and part owner of the Curwood-Carver Company, which produced it, but once the exchange rents it to me for my good money I am going to do as I see fit with it."

"Go ahead," replied Curwood. "I'm with you strong."

It was necessary to employ three shifts of ushers, ticket takers and operators.

But the theatre cleared the biggest profit in its history and most people in the district of Owosso saw the feature.

EDWARD JOSE TO DIRECT ANITA STEWART

Louis B. Mayer has selected Edward Jose to direct Anita Stewart in Caroline Lockhart's story, "The Fighting Shepherdess." This will be Miss Stewart's first production after her two months' rest in the East.

Pathe Ready for Big Year

WITH the new year only a matter of weeks away, Pathe is looking serenely forward to what promises to be a twelvemonth of its greatest accomplishments.

Paul Brunet, vice-president and general manager, directs attention to the array of stars, producers and directors with which Pathe will enter the motion picture arena in the coming year. Mr. Brunet realizes that 1920 will develop the biggest struggle for supremacy since the inception of the cinema industry in the United States, and in lining up the Pathe forces he has made it his aim to leave no sector without its bulwark, whether it be producer, director or star.

"The forces which Pathe has assembled represent the highest in every division of the industry," says the statement by Mr. Brunet. "Since the beginning of the Autumn season we have strengthened our producing staff by the addition of several prominent producers in the business.

"Added to our list is Hobart Henley, who became firmly established as a leader in his field with 'Parentage' and who has recently created the human heart-interest comedy-drama, 'The Gay Old Dog,' taken from Edna Ferber's masterpiece; Edgar Lewis, builder of outdoor photodramas that possess a world of appeal; J. Stuart Blackton; Edwin Carewe, who in past years has directed a number of the stars of the cinema, and who recently organized his own producing unit; Jesse D. Hampton, progressive producer, and Mrs. Sidney Drew, whose domestic comedies have made the world laugh.

Has Many Prominent Producers

"Added to this sterling combination are the standbys of months gone by--Albert Capellani, Leonce Perret, Louis J. Gasnier, George B. Seitz, Hal E. Roach, Frank Keenan, Ruth Roland, another star also heading her own organization, producing serials; and Charles Watson, creator of the Novagraph slow-motion pictures.

"Then there is Timely Films, Inc., which produces 'Topics of the Day,' a compilation of the brightest paragraphs appearing in the Literary Digest. The Pathe Review has been revised and enlivened.

"Backing up the strong aggregation of producers and directors will be found a number of the most popular screen personages, among whom are John Cumberland, Blanche Sweet, Dolores Caselnelli, Mae Murray, Fannie Ward, Sylvia Breamer, Ruth Roland, Pearl White, Baby Marie Osborne, Eileen Percy, Virginia Pearson, Harold Lloyd, William Desmond, Harry 'Snub' Pollard, Robert Gordon, June Caprice, Creighton Hale, Warner Oland and Marguerite Courtot.

"EASTWARD HO!" SHOWS NEW YORK

To the man or woman who never has seen New York, "Eastward Ho!" the William Fox visualization of William MacLeod Raine's popular novel which Emmett J. Flynn directed, will be a liberal education. Many points of interest in the great city have been photographed in this feature. A splendid shot of the city hall, with hundreds of people walking to and from the Brooklyn Bridge, the post office, municipal building, Battery Park, upper Fifth avenue, Astor place subway station, Riverside Drive, upper Broadway, the theatre district, the Pennsylvania railroad terminals, the Plaza Hotel and Columbia University form the backgrounds for some of the sets.

As Buck Lindsay, William Russell has one of those fast moving roles for which this two-fisted star is famous. His support is exceptionally well-balanced.

LOEW HOUSES PASS INTO CONTROL OF NEW FIRM; LOEW, INC., SUCCEEDS LOEW'S THEATRICAL ENTERPRISES

CONTRACTS were executed October 30 whereby the control of the Loew theatres in the United States and Canada was taken over by Loew, Inc. This new corporation takes the place of Loew's Theatrical Enterprises. Marcus Loew and his associates remain in control, however, with an augmented board of directors. The new board will include Marcus Loew, president of Loew, Inc.; David Bernstein, the treasurer of Loew's Theatrical Enterprises; C. E. Danforth, of Von Emburgh and Atterbury; W. C. Durant, president of General Motors Corporation; Harvey D. Gibson, president of Liberty National Bank, New York; Joseph D. Knapp, president of the American Lithograph Company; David L. Loew, of Loew's Theatrical Enterprises; James H. Perkins of Montgomery & Company, New York; Daniel E. Pomeroy, vice president of the Bankers Trust Company, New York; N. M. Schenck, secretary of Loew's Theatrical Enterprises; Lee Shubert, president of Sam S. and Lee Shubert, Inc.; Arthur M. Loew is secretary to the board of directors.

The transfer of control will in no way affect the operation of the Loew theatres. Marcus Loew and the former executive staff will continue as they have in the past.

In a statement sent out by the new company the net earnings of Loew's Theatrical Enterprises for the year ending last August were $1,119,740 after all taxes were paid.

EXHIBITOR TURNS LOBBY INTO LOG CABIN

With some of the biggest attractions of the season battling Benjamin B. Hampton's "The Westerners," the W. W. Hodkinson release, for first run honors in Des Moines recently, Jess Day, managing director of A. H. Blank's Palace Theatre, fired his opening gun in an extensive promotion campaign that had almost all Des Moines wending its way Palace-ward on Sunday, October 26, when "The Westerners" opened a successful week's engagement.

A log cabin that took in the entire lobby was the surprise stunt that made the Palace the Mecca of the picture-goers. The big crowds that flocked to the Palace were amazed by what Mr. Day had accomplished. He had reproduced a still picture furnished by the Hodkinson forces.

START WORK ON "THE FORTUNE HUNTER"

Earle Williams has reached New York from the Vitagraph's western studio, and immediately began work on "The Fortune Hunter," the play by Winchell Smith in which he will have the title role. Vitagraph has provided him with a strong supporting cast, headed by Jean Paige, who previously was leading woman for Harry Morey. Miss Paige will assume the character of Betty Graham.

Prominent in the supporting cast will be Van Dyke Brooke, who will be seen as Graham, the kindly old druggist. Others will include Nancy Lee, William Holden, Charles Crowbridge, Frank Norcross, Billie Hoover and Louise Lee. Tom Terriss is directing.

ANNOUNCE CAST FOR "EASY TO GET"

Production is nearing completion at the Fifty-sixth street studio of the Famous Players-Lasky Corporation on "Easy to Get," Marguerite Clark's first eastern picture since her return from the West coast. Walter Edwards, who directed all of Miss Clark's pictures in the West, was brought East especially for the forthcoming picture, and is assisted by Fred L. Robinson, with Hal Young at the camera.

Miss Clark has the role of a bride, Milly Morehouse. Playing opposite Miss Clark is Harrison Ford. Others in the cast are Rodney LaRocque, Kid Broad the pugilist, Helen Green, Herbert Barrington and Julia R. Hurley.

PRAISE "THE WESTERNERS" IN CLEVELAND

Benjamin B. Hampton's first Great Authors' Production, "The Westerners," by Stewart Edward White, is declared by the Hodkinson organization to have received the largest volume of paid newspaper advertising exploitation and promotion ever given a picture in the history of Cleveland. Charles H. Miles used three-quarter-page advertisements at the beginning of his week's presentation of the picture in all four newspapers of the city. The dominant note of this advertising was addressed to readers of the Stewart Edward White novel as well as to the readers of all other White novels and magazine serials.

REALART OFFICE TO BE ON "FILM ROW"

Manager Jay Emanuel of Realart's Philadelphia branch is looking forward to moving into the structure at 253 North Thirteenth street, on "Film Row," which is nearing completion. He hopes to be installed by the middle of November. The Exhibitors' League of Philadelphia has taken offices in the building next door.

Production!! Production!! Production!!!

HOLUBAR'S INGENUITY OVERCOMES DIFFICULTIES

IN DIRECTING BIG OPERA HOUSE "MOB" SCENES

WHILE the finest work of the motion picture director will often show itself in the small scenes, where only one or two actors appear, or when a psychological basis is established or solved, it requires great ingenuity to handle a mob scene where each one of the 2,000 extras appear as an individual, timing his or her action to all of the others in the scene.

Such a proposition presented itself to Allen Holubar recently in filming the Metropolitan Opera House scenes for Dorothy Phillips' Universal feature "Ambition." About 2,000 persons were used in this scene, 1,600 in the audience of the theatre, 65 in the orchestra and about 200 on the stage, besides ushers, attendants, stage hands and other attaches to make the scene complete.

It required about a week of rehearsal before the camera was turned on. Director Holubar sat in the topmost gallery, and in front of him were twenty-four push buttons, connecting him with cameramen, assistant directors, orchestra director, stage manager, etc. The auditorium was divided into eight sections, in each of which sat an assistant director, who gave the persons surrounding him the cue for their action. Four cameras were trained on the scene from different angles.

OCTOGENARIAN IN NEXT PICKFORD FILM

The screen's newest and oldest star has a highly pleasing part in "Heart o' The Hills," adapted from the story by John Fox, Jr., Mary Pickford's next attraction from her own studios to be released by First National Exhibitors' Circuit. This new and old adjunct to the producing forces of motion pictures is none other than J. C. Johnson of Cactus Flat, Cal.

For a score of years Johnson has lived at Cactus Flat in the San Bernardino Mountains. So far as age is concerned he hasn't any. He remembers having passed his eightieth birthday, but he can't remember how long ago that was. When Director Sidney Franklin was looking for a "type" to play the role of a mountaineer parson, he thought of Johnson.

MOREY HAS TWO PRODUCTIONS READY

Harry T. Morey and several of his company left recently for Lake Placid and other locations in the Adirondacks, where he will make outdoor scenes for "The Mightier Strength," his next Vitagraph feature. The photoplay is based on "The Very Righteous Man," by Alice L. Tildesley, which appeared as a serial in the Saturday Evening Post. The screen version was made by William Barbarin Laub, and will be directed by Edwin L. Hollywood.

Mr. Morey's next feature to be released by Vitagraph will be "The Darkest Hour." Like "The Mightier Strength," many of the scenes are laid in the mountains. Mr. Morey has a role of dual personality.

ALLGOOD ANNOUNCES "THE WHIRLWIND"

With the completion of the first and part of the second and third episodes of their new serial in which Charles Hutchison is the star, the officers of the Allgood Pictures Corporation have announced that the thriller will be known as "The Whirlwind."

The foreign rights of this big fifteen-episode serial are being sold by E. S. Manheimer, of 126 West Forty-sixth street, New York, who has added it to the many serials he is handling. He is confident that it will score as great a hit as "The Great Gamble" in which Hutchison recently acquired his greatest film fame.

ALICE JOYCE AND HER COMPANY ON LOCATION

Alice Joyce and her company have been spending the past two weeks in Rye taking outdoor scenes for "The Sporting Duchess," the Drury Lane melodrama which Vitagraph is producing. From there the company will go to the vicinity of Upper Montclair and then to other points in New Jersey. Long Island will also come in for its usual share of visits, Bay Shore in particular. The production will be a big one in which interior scenes play an important part. The Belmont race track on Long Island will be used for the racing scenes, the story calling for an English turf instead of the dirt track usually found in this country.

JACOBS OPENS DIRECTORS CASTING ROOM

Arthur H. Jacobs has introduced a novelty at his offices at 145 West forty-fifth street, New York, having established a special casting room for directors. This department is fitted with desks, telephone, stenographer, etc., so that directors may utilize it as their casting headquarters when engaging persons for their productions. Several prominent directors have announced their intention of taking advantage of this department.

LASKY INCREASES STOCK FORCES

Three recent additions to the Lasky stock forces have been made by Casting Director Lou Goodstadt. The trio includes Ruth Ashby, William Boyd and Allan Connor.

Miss Ashby won her position by her recent work with Cecil B. De Mille in the filming of "Why Change Your Wife?" Connor and Boyd are capable juveniles who will fill appropriate roles in the future.

SECOND HAMPTON PRODUCTION FOR PATHE COMPLETED

Jesse D. Hampton has just completed his second Blanche Sweet production for Pathe, a picturization of "Cressy," Bret Harte's story of early California days. The picture will be released under the title of "Fighting Cressy." Robert Thornby is the director.

"Fighting Cressy" is one of those colorful stories which offers a strong appeal. It has its drama, it has action, it has logic and it has romance.

"THE HOPE" WILL BE SECOND DRURY LANE PLAY

"The Hope" will the second of the Drury Lane melodramas to be picturized by Screen Classics, Inc. Albert Shelby Le Vino is working on the continuity.

"The Hope" is a collaboration by the late Cecil Raleigh and Henry Hamilton, and it was produced at the Theatre Royal, Drury Lane, London, in 1911. The scene opens in England and shifts through India and Italy before returning.

KENYON JOINS MAYER SCENARIO STAFF

A. G. Kenyon, who started his career as a scenario writer with Universal, has joined the Louis B. Mayer staff, and is now working on the scenario for Mildred Harris Chaplin's second First National picture, a story by Grace Miller White, author of "Storm Country" Stories.

CAREWE BUYS PICTURE RIGHTS TO THOMAS PLAY

Edwin Carewe has secured the motion picture rights to Augustus Thomas' stage success, "Rio Grande." In order to film the scenes in their original setting, Mr. Carewe has gone to California, where he will remain a year and make four pictures for Pathe.

CHARLES MAIGNE TO DIRECT SPECIALS ON COAST

Director Charles Maigne, as soon as he finishes the production of "The Copperhead," the Paramount-Artcraft picture in which Lionel Barrymore is starred and which is nearing completion at the Forty-sixth street studio, will go to California, where he will direct two special productions for Famous Players-Lasky. The first of these will be "The Fighting Chance," based on the novel by Robert W. Chambers.

REX INGRAM DIRECTING FOR "BIG U"

Rex Ingram returned to Los Angeles to resume his profession of directing motion pictures after fifteen months' service as a Royal Flying Corps pilot, one year of which was spent over the battlefronts. His first feature after his return was "The Beach Comber," and he is now at work on "The Day She Paid."

TRIANGLE TO REVIVE ITS GRIFFITH, INCE AND SENNETT

PICTURES--WILL BE ART-TITLED, TINTED AND TONED

ANNOUNCEMENT of new plans was made this week from the Triangle offices. Beginning about the middle of November, there will be a regular release program consisting of features and one and two-reel Mack Sennett Keystone comedies. By way of preparation for the new sales campaign a number of important changes have been made in the Triangle exchanges during the past month. The sales force has been greatly augmented and several new managers have been installed. The country has been divided into three divisions and two division managers are now in the field supervising the branches in their territory.

An important part of the campaign will be a series of advertisements, printed in color, to be published in the recognized trade journals.

"The new Triangle policy can be summed up in one word--quality," reads the Triangle statement. "If a picture is not good, we will not release it. With our vast treasure stores of pictures to draw upon there is no necessity for issuing even a 'fair' picture. A board of motion picture critics will pass on every picture released under our new plans, and they must agree, unanimously, that the picture is good or it will not be issued.

Revived Films Will Be Embellished

"These pictures are being re-created with new art titles, new prints, tinted and toned in the most modern way, and complete line of new advertising matter."

PRINCIPALS OF "SALOME VS. SHENANDOAH" AT GRAUMAN'S

The new program will start with "The Flame of the Yukon," a romantic thriller of the days of the gold fever in the Yukon. Dorothy Dalton is featured in this Ince Kay-Bee production.

The second Triangle play will be "Betty of Greystone," supervised by D. W. Griffith, with Dorothy Gish and Owen Moore.

The comedy releases for the first six weeks under the new plan are two two-reel Mack Sennett-Keystone comedies, "Other Men's Wives," with Mack Swain and Chester Conklin and "The Life of Reilly," with Ford Sterling, and three one reel Mack Sennett-Keystone comedies, "Thirsty the Magician," with Mabel Normand, Mack Sennett, Ford Sterling and Roscoe Arbuckle; "Crashing Through," with Ford Sterling; "Fast Trains and Slow Women," with Sydney Chaplin, and "A Lunch Room Romance," with Ford Sterling and Roscoe Arbuckle.

WORLD CAMPAIGN FOR MILDRED HARRIS CHAPLIN

Louie B. Mayer has outlined on behalf of Mildred Harris Chaplin a worldwide publicity and exploitation campaign which he asserts will reach from Scandinavia to the antipodes on one side and from Alaska to Cape Horn on our own continent.

Miss Harris has already won her laurels as a star in a number of productions which have established her position as a player, but Mr. Mayer is not to rely on past performances, no matter how creditable. With Miss Harris as with Anita Stewart he will follow out his policy of "great star, great play, great director and great cast," and back of all this he will liberally use printers' ink to instil into the public mind the confidence which he already has in the wife of the comedy king.

Supplementing an extensive trade paper and magazine advertising campaign throughout America and Europe, many unusual features of a more personal nature are included in Mr. Mayer's plan. The press is being supplied with new photographs of Miss Harris, which are securing representation in both picture fan magazines and those of general circulation.

PRICE VARIETY AT WINNIPEG

The admission price situation at Winnipeg moving picture theatres is rather interesting since prices were changed to conform with new operating costs. Five of the principal local houses, the Dominion, Lyceum, National, Province and Gaiety, now charge 20 cents up to 6 p.m. and 30 cents after that hour. Eight other film palaces charge 15 cents in the afternoons and 25 cents at night. These include the Bijou, Starland, Majestic, Monarch, Columbia, Rex, Colonial and Avenue. Other local theatres are charging 15 cents for matinees and 20 cents for evening shows. None of these prices includes the provincial war tax, which is still operating and which is intended as a permanent measure by the government.

Many of the Allen theatres throughout Canada have made slight advances in admission prices, 5 cents being the general increase for the best seats.

"SUNNY" GOLDBERG RIVALS "SUNNY JIM"

H. L. Goldberg, known as "Sunny" because he operates the Sun Theatre in Omaha, has discovered that the addition of a small personal touch to the newspaper advertisements prepared by Metro Pictures Corporation accomplishes perceptible results in making friends and building up the patronage for his theatre.

The tone of this touch is in line with that carried on along a national scale by large advertisers. "Sunny Jim," "Velvet Joe," "Jim Henry," "Phoebe Snow" and "Aunt Jemima" are well-known illustrations of this intimate style of advertising. Mr. Goldberg has adapted this to his own purposes on a much smaller scale and Metro advances it for the use of other live exhibitors.

When he ran "Lombardi, Ltd.," the Morosco stage success picturized by Screen Classics, Inc., Mr. Goldberg used a two-column newspaper "ad" furnished by Metro. At the bottom he added, "It's our greatest hit since 'The Brat'--Everybody sez so--Ask 'm. Sunny Goldberg."

FILM DIFFICULTIES ADJUSTED

The work of straightening out tangles between exhibitors and exchanges has kept members of the Minneapolis Film Board of Trade busy during the last month. A special meeting of the board was recently called for the purpose of hearing E.J. Bregger, exhibitor of Crystal Falls, Minn., who came to the city for the purpose of settling a controversy between himself and one of the exchanges. The matter was quickly adjusted.

Mr. Bregger is proprietor of the Gem and Uno theatres and house manager of the City Hall Auditorium at Crystal Falls. He also operates a garage and real estate business in that community. C. W. Erwin, manager of the Gem Theatre at Wyndmere, N.D., also went to Minneapolis to air some complaints against exchanges before the film board.

ART BOOK FOR SERIAL

A beautifully engraved high-art booklet has been issued by the Pathe Exchange Incorporated in connection with its exploitation campaign on the latest Pearl White serial, "The Black Secret," which will be released on November 9. The front cover is a Pearl White head in color and a sepia head in medallion occupies the first inside page. The remainder of the booklet is devoted to sepia engravings of the striking scenes from the serial and features the three principals, Miss White, Walter McGrail and Wallace McCutcheon, together with the author, Robert W. Chambers.

JUNE MATHIS ADAPTING "OLD LADY 31"

June Mathis, head of the Screen Classics, Inc., scenario department, has begun her film adaptation of "Old Lady 31" from the stage play of Rachel Crothers.

DISTRICT EXHIBITORS MAY BAR SLIDES

Exhibitors in Washington, D.C., are literally being overwhelmed with requests to run slides in their theatres. It has been found impracticable to comply with these requests and the exhibitors are having much difficulty in explaining their stand.

A downtown chain of theatres has adopted a rule not to run slides. It was figured out recently how long it would take to show all of those that are offered in a single day. The result was surprising. To turn down one and not another breeds trouble. An effort may be made to have all exhibitors agree not to run slides other than to advertise their own business without having the slides first passed on by a central committee. That would have the effect of discouraging the practice, especially as it would often take several days to get any action and the need for the slide perhaps would then no longer exist.

During the war the exhibitors were glad to run all the slides necessary to boost the various charities, one manager has pointed out, and now they should be left alone a while so that they can run their programs uninterrupted.

BUTLER HEADS METRO'S WEST COAST STUDIOS

Clifford P. Butler has been appointed general superintendent of the Metro studios in Hollywood under Maxwell Karger, director general. Mr. Butler will have jurisdiction over the mechanical, technical and clerical departments at the studios where the Screen Classic, Inc., productions are made for distribution by Metro.

Mr. Butler is the oldest employe of the Metro organization, having been with it since its inception, and ranking with Director General Karger in length of service. Previously he was an official both of the Rolfe Photoplays and the Columbia Pictures Corporation, producing units absorbed by Metro in 1916. At that time Mr. Butler was made business manager of the studios, and is chiefly responsible for their physical expansion and present development.

As assistant, General Superintendent Butler has chosen Joseph Strauss, formerly an assistant director, who recently made careful study of studio conditions from the efficiency standpoint. David H. Thomson, formerly studio manager, has been appointed casting manager.

MARCUS LOEW ENLARGES HIS THEATRE CHAIN

Marcus Loew has acquired three new theatres through deals just consummated, two by purchase, and one which he will build. He bought the Francais Theatre in Montreal, about a mile from his present Montreal Theatre, and the Brevoort at the corner of Bedford and Nostrand Avenues, in Brooklyn, close by his Fulton Theatre. He started operating the Brevoort November 2 and will completely remodel the Francais for opening about January 1.

The third theatre will be built on Yonge street, about three-quarters of a mile from his Yonge street house in Toronto. It will seat 3,600 persons and will be the largest theatre in Canada. Mr. Loew bought the property recently and will begin building at once.

Mr. Loew also has plans for the New York and Criterion theatres property on Broadway, between Forty-fourth and Forty-fifth streets, New York, which will be announced later. In spite of the fact that his New York theatre is one of his most successful houses financially it may give way to a marvel of theatre construction.

TO FORM AMERICAN LEGION SCREEN POST

Steps are being taken by the National Association of the Motion Picture Industry to form a post of the American Legion for eligibles among motion picture men. A letter received at the offices of the Association from A. A. Nicholson, assistant organizer of the New York State branch of the Legion, contains information of interest to all those who might be desirous of joining such a post.

To form a post it is necessary to obtain a charter from the state branch, although a long list of names on the application for a charter is not essential, fifteen to twenty original members being sufficient.

President Brady of the association is personally interested in the success of the plan, and any eligible who cares to learn more of the details may get full information by writing direct to the National Association's offices.

VARIOUS ROBERTSON-COLE PRODUCING UNITS

ARE BUSY COMPLETING DIVERSIFIED OUTPUT

SPURRED by the rapid growth and progressive policy of Robertson-Cole the various producing units are busily engaged in completing a diversified screen output--pictures claimed to measure up to the standard set by the reviewing board of the corporation.

No limit has been put to the cost of the Bessie Barriscale photoplays and each succeeding picture is planned to transcend rather than merely equal its predecessor. "Beckoning Roads," adapted by Harvey Gates from the novel by Jeanne Judson, affords good opportunities for Miss Barriscale to display her artistry.

At the Brentwood studios a new picture is being shot under the direction of Claude H. Mitchell and reports indicate that Pitts will find ample scope for her talents in the new play. Interest will be aroused by the release of Edith Storey's offerings by the Haworth. Being an emotional actress of experience Miss Storey is admirably fitted for the role of heroine in the screen version of the novel, "The Golden Hope."

The record made by Sessue Hayakawa for artistic presentations is said to be sustained in the scenes depicted in "The Illustrious Prince," the Oppenheim mystery story adapted by Richard Schrayer.

After his recent screen-travels throughout the Indies and the Far East in a succession of romantic

JACK HOXIE IN "LIGHTNING BRYCE", RELEASED BY ARROW

melodramas, H. B. Warner returns in a truly American subject in "A Fugitive from Matrimony," a play described as snappy and semi-humorous.

The consummation of a contract with Maurice Tourneur finds one of that director's productions listed among Robertson-Cole's special releases. "The Broken Butterfly" will be generally distributed by this organization.

PRIZMA FILM SHOWS GUATEMALA

Nearly every day the motion picture brings something new in a language all can understand. Pictures of the life and habits of inhabitants of foreign lands seldom visited by tourists are always of particular interest. Such a picture is "Marimba Land," a new Prizma natural color picture which is now being released by World Pictures.

"Marimba Land" is an unconventional portrayal of the simple customs of the primitive people living in Guatemala, Central America. The story illustrates many of the amusing customs that have been handed down through the centuries from the Aztecs, Toltecs and Maya Indians. The ancient Mixco road, thronged every day with the descendants of Montezuma, carrying their products to the market places of Guatemala City, forms the background for many picturesque episodes. There is also a native wedding, and a wedding feast, at which the marimba, the tuneful native instrument of Guatemala played by natives, furnishes the music. This interesting Prizma was directed by Dr. William Greene, who has spent many years in Central America,

NATIONAL PICTURES THEATRES HOLDS MEETING IN CHICAGO

THE GENERAL MANAGER of National Picture Theatres Inc., C. R. Seelye attended the meeting of the newly appointed managers of that organization in Chicago, Thursday, October 30 The Sherman Hotel was the rendezvous and quite a number of exhibitors attended from middle western cities. Among them were Charles Olson of Indianapolis who will be the Indiana vice-president of the organization and Hector M E. Pasmezoglu of St. Louis who it is understood will be the St. Louis vice-president

General Manager Seelye was disposed to be reticent in furnishing particulars concerning the new organization, but stated that it is expected 8,000 exhibitors throughout the country will be members. There will be twenty-six vice-presidents and as many directors chosen from the exhibitor members--one from each of the twenty-six exchange zones throughout the country The twenty-six directors together with the four executive officials of the organization will comprise the total board of thirty of the organization.

Exhibitors Pleased with Proposition

The capitalization of the company is $5,000,000 preferred stock and $10,000 000 common stock. Exhibitors will hold all the preferred stock and one-half of the common stock

Mr. Seelye expressed gratification over the reception given the proposition by exhibitors in the Middle West. He announced that more than one-half of the exhibitor directors in that section already had been selected. In this connection he mentioned, incidentally, that Nate Ascher was taking considerable interest in the proposition.

E. J. O'Donnell, general representative of the organization, who has been in Chicago for the past week, had the following men in Chicago to meet Mr. Seelye, who appointed them managers, as follows: E.C. Leeves, Dallas, Milton Simon, Cincinnati, George Landis, Indianapolis; E.J. Lipson, Omaha, Paul Bush, Chicago, and Tom Burke, Minneapolis. The managers in St. Louis and Kansas City will be announced later.

C. C. Pettijohn came on from New York to attend the meeting. He left for Indianapolis afterward, and Mr Seelye paid a visit to his home city, Springfield, before returning to New York

KEOUGH RESIGNS AS MANAGER OF PANTHEON

James A. Keough, who has been the efficient manager of the Pantheon Theatre, Chicago, for Lubliner & Trinz for the past year and a half, resigned recently to accept the management of the William Fox Theatrical Enterprises in Detroit. These Fox houses are headed by the Washington Theatre, which Mr. Keough will make his headquarters. Before joining the Lubliner & Trinz staff Mr. Keough was manager of several leading theatres in Minneapolis owned by the Saxe Brothers and Reuben & Finkelstein.

BIG CIRCUITS TO BOOK NEW LLOYD SERIES

Among the 2,000 theatres which already have contracted to run the new series of two-reel Lloyd comedies, distributed by Pathe, are the circuits of Lubliner & Trinz and Ascher Brothers, in Chicago. These circuits comprise two of the strongest strings of motion picture theatres in the Middle West and take in many of Chicago's most prominent photoplay houses.

SHAKESPEARE THEATRE BOUGHT BY BRUNHILD & YOUNG

Brunhild & Young have purchased the Shakespeare Theatre at Forty-third street and Ellis avenue, Chicago and have appointed Julius Lamm, an oldtime pioneer exhibitor as manager. Brunhild & Young also own the Emmet Theatre in Chicago. It is given out that these houses will form the nucleus of a circuit to be controlled by the same people.

WIELAND AND DOWE BUY ANOTHER HOUSE

Roy Wieland and M. E. Dowe, owners of the Empress Theatre at Gordon, Neb., recently purchased another house in Geddes, S. D. It is their intention to buy two or three more houses between the two towns mentioned. The firm name of the concern is Wieland-Dowe Amusement and Advertising Company.

ASCHER BROTHERS' NEW THEATRE IS ROOSEVELT

Ascher Brothers have selected "The Roosevelt" as the name of their new theatre at 110-122 North State street, Chicago, which will cost $1,850,000. As the late President Roosevelt was held in high esteem by citizens of Chicago generally, Ascher Brothers deemed this a fitting tribute to his memory.

JAMES S. McQUADE.

SLIGHT INCREASES IN THEATRE PRICE LISTS HAVE LITTLE EFFECT ON THE BUSINESS IN CINCINNATI

CINCINNATI moving picture theatres have been operating during the past fortnight under new price lists, which show a slight increase over the list formerly in effect. The volume of business has been well up to previous figures.

House managers point to the fact that the increases are very small in comparison to those in effect in other cities and considering the large boost in house expenses. In most cases the increase has been only 2 or 3 cents, the general purpose being to make the total price figure even money and include the war tax.

The Strand was the one exception to the rule. Here a greater increase was accounted for in a change in policy to embrace better films and improved musical attractions. The new orchestra at this house is under the direction of Prof. Erwin Bellstedt.

New Theatres Promised for Cincinnati

There have been many rumors of new theatres planned for Cincinnati, and it seems likely more and larger picture theatres will eventuate from some of the prospects. H. H. Buxbaum and Al Lichtman, of Famous Players-Lasky, were recently in Cincinnati in reported connection with plans to erect two or three theatres of three or four thousand capacity.

Another deal, at present in the prospective stage, is the construction of a large theatre on property opposite the Public Library on Vine street, just half a block from the Ascher Theatre now under construction at Seventh and Vine. The Lisbon Amusement Company is back of this venture which would add one more to the half dozen houses they now own in Cincinnati as well as several others in nearby cities.

The advent of prohibition makes possible the use of the Vine street site for building purposes. Schuler's Cafe now occupies the site, a property valued at close to $400,000.

Cincinnati's Health Commissioner, William H.Peters, has been advised by the Motion Picture Exhibitors' League that screen interests gladly will co-operate with the Health Department in a vigorous health crusade and a committee has been appointed to confer with Dr. Peters concerning the proposal. The plan is to have the department devise slides and films bearing on health subjects, with special reference to influenza and pneumonia, these subjects to be shown at all theatres operated by the League.

The Methodist Ministers' Association recently decided, at a special meeting, to consider showing films in Sunday Schools, including displays of subjects both entertaining and educational. A program along the proposed lines was shown to the ministers in attendance at the meeting.

PLAYTER OPERATES SPOKANE STUDIO

Wellington A. Playter has purchased a studio at Spokane, Wash., and is operating it upon a rental basis. It is known as the Minnehaha Studio. At the present time he is building a quarter of a million dollar production for the Cathrine Curtis Corporation and on Monday, November 3, the Curwood Carver Corporation started its second feature, "The Yellow Back."

The studio has splendid facilities for handling any class of production, with a present studio capacity of six companies. The laboratory is the last word in equipment and efficiency, and negatives and prints are being turned out on a four-hour schedule.

Fred McBan, formerly with Goldwyn, is in charge electrically. Because of the number of high tension systems throughout the mountains there, Playter is able to shoot night stuff in the woods. A. T. Griffin who technically supervised Rex Beach's "Auction Block," has charge of the technical department. The city of Spokane is lending every assistance so that productions are being built there at a considerable saving on Los Angeles and New York prices.

BLAME FILMS FOR IMMORAL CONDITIONS IN SCHOOLS

Moving picture theatres in Des Moines heve been the object of an attack by school authorities, parent-teacher associations and ministers, following the investigation of immoral conditions in the city high schools. One principal and severel of the minor officers have charged that the local theatres are playing suggestive films.

Theetre managers have come out in vigorous denials of these statements. "The photoplay theetre of the present day is a well lighted, well conducted institution of high class entertainment and educetion and is not deserving of being blamed for the actions of children of misdirected mental attitudes," Eller Metzger, manager of the Cesino, said.

Jess Dey, manager of the Palace Theatre, is of the opinion that boys and girls should properly be cheperoned at ell times; thet parents should know et all times where their children are. He characterized es unjust the charge that injurious films hed been shown.

"My pictures ere always of a good moral tone and nothing is shown here that would encourage e boy or girl to wrongdoing," he added.

Dr. Caroline Hedger, child welfare worker of Chicago, addressed principals of all Des Moines schools last week, end declared that "movies are menacing the lives of many young children."

PITTSBURGH SEES BILLIE RHODES PICTURE

"The Blue Bonnet," the National Film Corporation of America production, starring Billie Rhodes, proved a banner attraction at all of Rowland and Clark's Pittsburgh and suburban houses recently after their three-day exploitation drive aimed to attract big crowds to all theatres in the successful circuit following the first-run engagement at the Regent, where it played to three days' capacity business.

The management, besides its regular newspaper and billboard advertising appropriation, went to additional expense in the distribution of 2,000 window cards on which the Hodkinson twenty-four sheet on "The Blue Bonnet" was reproduced. The production won added prominence through window displays in six downtown millinery shops. These were duplicated later in the week by the smaller shops in Pittsburgh residential districts when "The Blue Bonnet" was the attraction at the Arsenal. Strand, Belmar and Plaza.

GENERAL MANAGER SHEEHAN ASSISTS DIRECTOR TOM MIX

Just before leaving the Fox studios in Hollywood Winfield R. Sheehan, general manager of the corporation, bade adieu and good luck to Tom Mix who, with his director, Cliff Smith, and acting company started on a journey to Prescott, Ariz., where scenes will be shot for the next Tom Mix offering. The production now going into work is of special interest to Mr Sheehan inasmuch as he is responsible for many of the new departures in production that will be embodied in the completed picture. During his stay in California Mr. Sheehan was in conference with Mr. Wurtzel, studio manager; Cliff Smith and Tom Mix, and many of the suggestions made by Mr. Sheehan will be embodied in the forthcoming feature.

HERE'S A CHANCE TO SELL YOUR FILM STORIES

Frank G. Hall, president of Hallmark, states that his scenario department at Hallmark's studios, at No 230 West thirty-eighth street, New York, is open to conviction on original stories with dramatic possibilities. Owing to the enlargement of Hallmark's scenario and production departments, there is an immediate need of good dramatic stories that present new angles and possess merit.

Authors wishing to dispose of screen rights to their novels as well as script writers are requested to submit their work in brief synopsis form, doing so with the assurance that they will be promptly read and judged.

TITLES OF TWO SELZNICK PICTURES CHANGED

Myron Selznick announces the changing of titles on two forthcoming Selznick produotions, "The Girl From Out Yonder," whioh is Olive Thomas' fourth vehiole, will hereafter be known as "Out Yonder," and the title of "Love," Elaine Hammerstein's second Selznick picture, has been changed to "Greater Than Fame."

MANY FEATURES AND SHORT SUBJECTS ON FAMOUS PLAYERS NOVEMBER LIST

TWELVE features are included in the list of Paramount-Artcraft releases scheduled by the Famous Players-Lasky Corporation for November, as announced by Walter E. Greene, vice-president in charge of distribution. Among these are the Cecil B. De Mille super-special, "Male and Female," the first production presenting Thomas H. Ince's new co-stars Douglas McLean and Doris May; a D. W. Griffith production; three other Thomas H. Ince productions in which Dorothy Dalton, Enid Bennett and Charles Ray are the respective stars; a Cosmopolitan production and pictures starring Dorothy Gish, Marguerite Clark, Irene Castle, Bryant Washburn and Elsie Ferguson.

Scheduled for November 2 are Dorothy Gish in "Turning the Tables" and Dorothy Dalton in "L'Apache." The first named is from an original story and scenario by Lois Zellner; the picture was directed by Elmer Clifton. "L'Apache" was adapted by R. Cecil Smith from a story by Adele Buffington, the scenes being laid in the underworld of Paris. Joseph DeGrasse directed the picture, which is Miss Dalton's first Ince production to be made in the East.

"Male and Female" Released November 16

Three releases are scheduled for November 9. They are "Luck in Pawn," with Marguerite Clark as star, and two Thomas H. Ince productions, Charles Ray in "Crooked Straight" and Enid Bennett in "What Every Woman Learns." The scenario of the Clark picture was written by Alice Eyton from Marvin Taylor's story. Walter Edwards directed. "Crooked Straight" is another of Julian Josephson's stories, Jerome Stern directed. Eugene B. Lewis's story, "The Gay Miss Fortescue," provided the foundation for "What Every Woman Learns," in whioh Enid Bennet is starred. This Ince-supervised production was directed by Fred Niblo.

November 16 is the date set for the release of Cecil B. De Mille's "Male and Female." This is an adaptation by Jeanie Macpherson of Sir James M. Barrie's stage play, "The Admirable Crighton." Thomas Meighan plays the role of the butler, with Gloria Swanson in the opposite role. The supporting cast includes Theodore Roberts, Lila Lee, Mildred Reardon, Raymond Hatton and Robert Cain.

New Comedy Team Makes Debut

The same date marks the co-starring debut of Douglas MacLean and Doris May in a rollicking comedy, "Twenty-three and a Half Hours Leave," based on Mary Roberts Rinehart's magazine story.

Irene Castle returns on November 23 in "The Invisible Bond," an adaptation of Sophie Kerr Underwood's "The See-Saw." Charles Maigne wrote the scenario and directed. On the same date is Bryant Washburn's "It Pays to Advertise," based on the farce comedy by Roi Cooper Megrue and Walter Hackett. The scenario was written by Elmer Harris and Donald Crisp directed. The third release scheduled for the twenty-third is the Cosmopolitan production, "The Miracle of Love," by Cosmo Hamilton. Robert Z. Leonard directed from a scenario by Adrian Johnson, and included in the cast are Lucy Cotton, Jackie Saunders, Wyndham Standing and Percy Standing.

On the thirtieth comes Elsie Ferguson in "Counterfeit," by Ouida Bergere. This is based upon an original story by Robert Baker and was directed by George Fitzmaurice. On this date also is D. W. Griffith's production, "Scarlet Days," a tale of the old West. S. E. V. Taylor wrote the scenario, and "Billy" Bitzer handled the photography. Prominent in the cast are Richard Barthelmess, Clarine Seymour and Carol Dempster.

Twenty-eight Short Subjects Released

Twenty-eight reels of shorts are also announced. These include two Paramount-Mack Sennett comedies. "His First False Step" and "Down on the Farm," a Paramount-Arbuckle comedy, "The Hayseed"; also the first of the series of Paramount-Ernest Truex comedies, "The Night of the Dub," and the first three Paramount-Burlingham Adventure Pictures. In addition, there are five Paramount-Briggs comedies, five Paramount Magazines and two Paramount-Post Nature Pictures.

Concerning

The MOVING PICTURE WORLD has been asked many times why it suspended publication while a contemporary did not. For the benefit of those concerned the following statement is made.

On October 1st., upon termination of existing contracts the printing trades of New York City made demands of such a radical nature that the employing printers were unable to meet them. As a consequence practically all of the union print shops in New York were closed, including those shops that printed the MOVING PICTURE WORLD, the Motion Picture News and most of the leading trade papers and periodicals published in New York City.

At a meeting of publishers of periodicals and trade papers it was determined that the most effective means of meeting the situation was to suspend publication, and not to make efforts to print elsewhere, pending the adjustment of the dispute between the printers and their employees. All publishers present endorsed this policy and stated, in conformity therewith, that they would suspend and would not print their publications elsewhere.

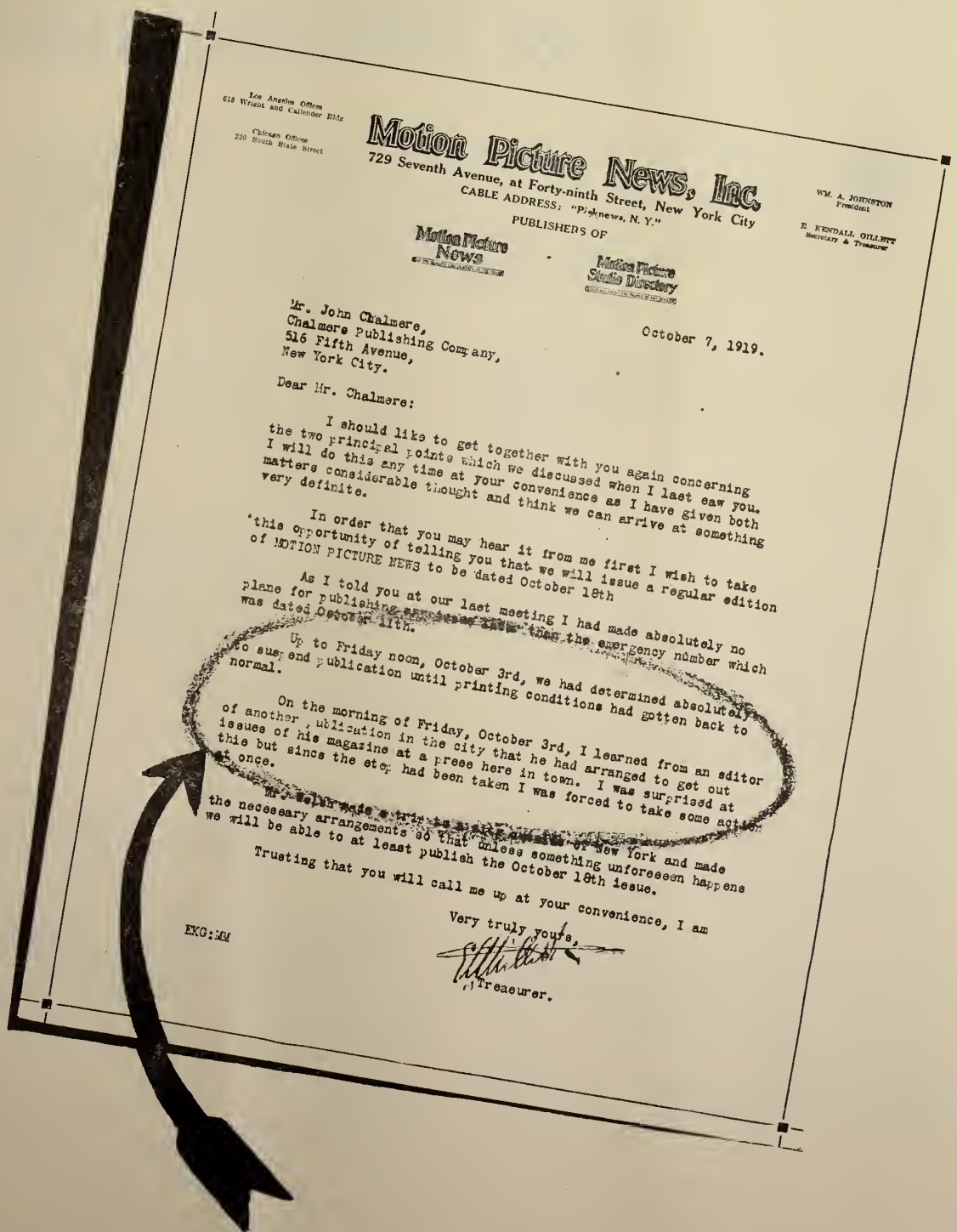
The MOVING PICTURE WORLD, which was represented at that meeting, so declared its intention. A representative of the Motion Pioture News was also present and failed to signify any disapproval of the understanding.

With but few exceptions all publications did actually suspend and made no effort to print elsewhere. The Motion Picture Newe, however, went to another city and continued publication.

Subsequent developments made it possible for the MOVING PICTURE WORLD to be published by the method it is now employing without violation of any understandings.

The MOVING PICTURE WORLD suspended in the interest of the publishing industry at large and in the exercise of its judgment that such was the sound course to pursue in the interest of business integrity and the sacredness of agreements.

Agreements



Los Angeles Offices
618 Wright and Callender Bldg.

Chicago Offices
220 South State Street

Motion Picture News, Inc.
729 Seventh Avenue, at Forty-ninth Street, New York City
CABLE ADDRESS: "Picknews, N. Y."

WM. A. JOHNSTON
President

E. KENDALL GILLETT
Secretary & Treasurer

PUBLISHERS OF

Motion Picture News

Motion Picture Studio Directory

Mr. John Chalmers,
Chalmers Publishing Company,
516 Fifth Avenue,
New York City.

October 7, 1919.

Dear Mr. Chalmers:

I should like to get together with you again concerning the two principal points which we discussed when I last saw you. I will do this any time at your convenience as I have given both matters considerable thought and think we can arrive at something very definite.

In order that you may hear it from me first I wish to take this opportunity of telling you that we will issue a regular edition of MOTION PICTURE NEWS to be dated October 18th

As I told you at our last meeting I had made absolutely no plans for publishing [illegible] the emergency number which was dated October 11th.

Up to Friday noon, October 3rd, we had determined absolutely to suspend publication until printing conditions had gotten back to normal.

On the morning of Friday, October 3rd, I learned from an editor of another publication in the city that he had arranged to get out issues of his magazine at a press here in town. I was surprised at this but since the step had been taken I was forced to take some action at once.

Mr. Colby made a trip to [illegible] New York and made the necessary arrangements so that unless something unforeseen happens we will be able to at least publish the October 18th issue.

Trusting that you will call me up at your convenience, I am

Very truly yours,

EKG:MM

Treasurer.

Commending *of the* Moving

WE APPRECIATE MOST GRATEFULLY the kind expressions contained in many letters we have received from all over the country, written by advertisers and subscribers commending our stand and

Gentlemen:-

We are glad to note the stand you have taken in the matter and the purpose of this letter is to inform you of our moral support and trusting you may be successful in your fight against the strike of the printing employees. Beg to remain.

Yours very truly,
ASBESTOS, SHINGLE, SLATE & SHEATHING CO.
Royal Mattison."

Gentlemen:-

Referring to your letter of October 24th, we are glad to learn that you are maintaining your stand against the unreasonable radicals who are trying to disrupt labor.

In the meantime, we shall be glad to receive your bulletins which we read with much more satisfaction than we would a publication printed at the point of a gun.

Sincerely yours,
APEDA STUDIO, INC.
Henry Obstfield, Treas."

My dear Mr. Chalmers:-

We are in receipt of your communication of the 7th, announcing that there will be no issue of 'MOVING PICTURE WORLD' until the difficulties of the striking pressmen and feeders are adjusted, and wish to state that you have our sincerest wishes for a successful termination of the outcome of the admirable stand you have taken in this situation.

The spirit of the 'MOVING PICTURE WORLD' is reflected very creditably in your present attitude towards this trouble and your desire to fight it through and keep the cost of production down, not only for yourself but for your advertisers, is highly commendable.

Very truly yours,
J. E. D. Meador.
DIRECTOR OF PUBLICITY DIVISION
METRO PICTURES CORPORATION."

Gentlemen:-

We note yours of the 7th with reference to strike conditions and wish to assure you that the course which you are following meets with our approval.

Yours very truly,
THE HERTNER ELECTRIC CO.
D. C. Cookingham."

My dear Mr. Chalmers:-

Please be assured that your suspension of publication will in no way prejudice the relations that have existed between this company and the World so far.

Just as soon as you have won your fight--and I hope and feel that you will win it for the good of all of us--we will be with you again.

Sincerely yours,
UNITED ARTISTS CORPORATION.
Paul N. Lazarus
Advertising & Publicity Mgr."

Dear Sir:-

We have your recent letter regarding the advertising of the Moving Picture World during the strike, and we wish to inform you that so long as the strike continues we do not intend to advertise in any of the motion picture trade publications.

We have several advertisements ready for the beginning of the fall and winter campaign but will hold them off in order to stand back of the publishers in this good fight. We think that if the matter is brought to the attention of other and larger advertisers they will probably feel as we do.

With best wishes for the success of your splendid publication, I am

Yours truly,
C. L. Chester.
C. L. CHESTER PRODUCTIONS."

the Policy

PICTURE WORLD

showing their loyalty and support to those publishers who would not stand for a hold-up and who displayed business sportsmanship. We take the liberty of reproducing a few excerpts from these:

Gentlemen:-

I wish to express my thanks to you for the position and attitude which you took towards the strike situation in New York.

Yours very truly,
Frank Coate,
Mgr. Gem Theatre."

Dear Mr. Chalmers:-

Regarding the strike of the printers and pressmen of your city, allow me to say that I am in full sympathy with you, and think you are doing just the right thing.

Any assistance I can give you will be cheerfully rendered.

Wishing you every success, I am

Very truly yours,
BIRMINGHAM ENTERPRISES, INC.
Frank Hammond, Manager."

Gentlemen:-

Every loyal World reader and sensible people everywhere will feel a sense of pride every time one of the bulletin service publications is issued to know that you are holding out against unreasonable demands, although you have already conceded too much.

The sooner all productive work stops and employers stand for their rights the sooner will things get on a basis where all can live and good healthy progress be made.

The other magazines who have not the nerve to make a stand for right are the ones who should be making the apologies.

Stick to it.

Very truly yours,
R. E. Dye,
Mgr. Dreamland Theatre, Ft. Lauderdale. Fla."

Dear Sir:

I would rather pay regularly for the bulletin than to see you forced to surrender to unreasonable demands.

Yours truly,
F. A. Noyes, The Broadway, Chelsea, Mass."

Gentlemen:-

This suits me fine, and we need a lot more of just such stands as you took to 'Finish the job.'

Yours truly,
H. Otis, Lyric Theatre, Hackensack, N.J."

Gentlemen:-

After reading your letter of Oct. 24th, I also want to approve the stand you have taken in the pressmen strike. Someone must start a movement to check the Labor Unions or in my judgment they will be running every business in the country in less than five years and will not have one dollar invested. Good luck to you.

Respectfully,
Edw. C. Bergt, Family Theatre."

Dear Sir:-

I know nothing about the merits of the controversy botween you and the printers, but want to say that if you know you are right, then stick to your course to the finish. To use a time worn expression, which seems to me to be appropriate at this time, "stay with them until hell freezes over," if you are right.

I for one would be willing to pay the subscription for another year without any assurance that the publication would be gotten out at all than have you swerve from the stand that you have adopted.

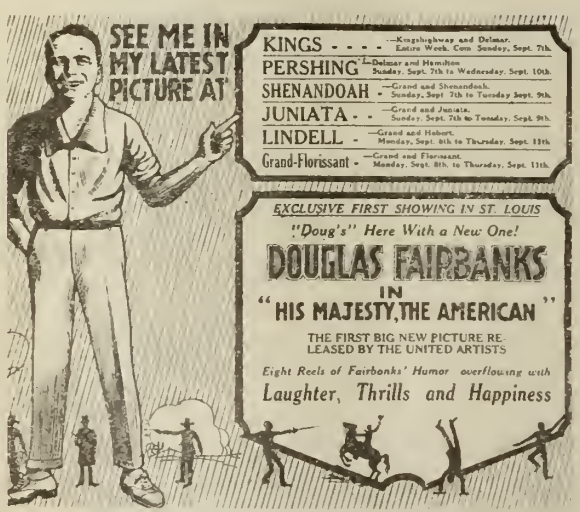
Yours very truly,
W. O. Williamson."

Advertising for Exhibitors
BY EPES W. SARGENT

CO-OPERATIVE ADVERTISING SAVES SPACE AND
GIVES GREATER DISPLAY TO CURRECT SHOWS

VARIOUS chains throughout the country are coming more and more to the co-operative system of advertising their various attractions. The most notable example is the Kings-Pershing string of theatres in St. Louis. Illustrations of their work have been given in earlier issues of this department with cut examples, but more recent ones from Louis K. Sidney give emphasis to the value of this scheme.

In St. Louis the Pershing,. Kings, Juanita, Grand-Florrissant, Shenandoah and Lindell all run the same picture at the same time, though the first three run half weeks and the latter have three changes, which split the advertising on certain days. The half week houses run the subjects Monday and Tuesday or Friday and Saturday, but run on the large advertisement all three days as shown in this display, in the original a five column eight and a half inch space:


SEE ME IN MY LATEST PICTURE AT
KINGS - - - - —Kingshighway and Delmar. Entire Week. Cont. Sunday, Sept. 7th.
PERSHING —Delmar and Hamilton. Sunday, Sept. 7th to Wednesday, Sept. 10th.
SHENANDOAH —Grand and Shenandoah. Sunday, Sept 7th to Tuesday Sept. 9th.
JUNIATA - - —Grand and Juniata. Sunday, Sept. 7th to Tuesday, Sept. 9th.
LINDELL - —Grand and Hebert. Monday, Sept. 8th to Thursday, Sept. 11th.
Grand-Florissant - —Grand and Florissant. Monday, Sept. 8th. to Thursday, Sept. 11th.
EXCLUSIVE FIRST SHOWING IN ST. LOUIS
"Doug's" Here With a New One!
DOUGLAS FAIRBANKS
IN
"HIS MAJESTY, THE AMERICAN"
THE FIRST BIG NEW PICTURE RELEASED BY THE UNITED ARTISTS
Eight Reels of Fairbanks' Humor overflowing with
Laughter, Thrills and Happiness

This scheme works so well that in the larger cities it would pay the exchanges to arrange for a co-operative display for houses not in chain, and it would pay houses sufficiently remote from each other to combine to get a large display for their current shows. By this scheme it will pay to advertise even where, in the usual practice, advertising costs are too heavy. The chain house had followed the chain store and has proved of value, but independent houses can get together where they book the same attraction concurrently or even within the week.

Ralph Ruffner Suggests a Competition

From the dim past Ralph Ruffner has dug out a picture made back in the misty days when he was just as new in the business as the business was itself. In those good old days he had a house in Vancouver, Wash. which is by no means as large as Vancouver, B. C. He cleaned up with this simple advertising scheme, as he puts it, "when stars got a living wage, when some of our Captains of Industry were still in the clothing business and when five cents was the admission price and there was no war tax." He suggests that brother managers enter the contest with other "when" pictures and reminiscences. Shoot them in.

BALTIMORE THEATRE OFFERS VANITY CASE TO
GIRL MOST CLOSELY RESEMBLING OLIVE THOMAS

The Parkway Theatre, Baltimore, sent out an advertisement for Olive Thomas in "The Glorious Lady" consisting of a portrait of the star backed with an offer to present a vanity case to the girl most closely resembling the star. Of course the case was on display in the window of the store from which it was purchased (Needless to say it was bought from one of the prominent jewelers), and in itself constituted an advertisement well worth the cost of the trinket. But entirely apart from the window display, the novelty of the idea was well worth the trouble. To save trouble the contestants were judged from photographs and not in person. In small towns this would make a good lobby stunt or could be worked with a dry goods store, the contest being decided in the store. In such a case the store should provide the prize and share in the advertising costs.

FIRST NATIONAL ISSUES WONDERFUL SHEET
FOR ADVERTISING "BACK TO GOD'S COUNTRY"

One of the most helpful publicity sheets ever put out for an attraction is that issued by the First National Circuit on "Back to God's Country." The cuts used by John L. Johnston, referred to above, are

part of the layout, showing an intelligent application of the idea, but with the material to be had by the First National almost anything from a single three inches up to a full page can be made up into effective display. They are not "just cuts" but intelligently planned advertising displays. There is not a single cut which does not have a direct bearing upon the story and which does not make for interest.

FASHION SHOW USED TO BOOM LOMBARDI, LTD.

The California Theatre, Los Angeles, preceded the presentation of "Lombardi, Ltd.," with a fashion show of its own producing. This was an appropriate prologue and attracted considerable attention, but more could be done with the same idea by hooking up with some local store. It would have helped the advertising and would have meant more to the women in the audience since actual models would have possessed a greater value. Here is a good idea even for the small towns where the film has not yet been shown. It can also be used to bring the film back for a return date in the larger cities.

HOUSE NOW USES TWO COLORS FOR PROGRAM

The Doric theatre, Kansas City, now uses two plates for the front page of its program when the advertiser uses two colors on the back page, as suggested by this Department. It costs nothing beyond the plates and gives a far better effect. The advertiser pays.

"PARK" PARAGRAPH PLEASED PUBLICISTS

Judging from the widespread use of the idea, the Jumquin "Park your cares at the -----" hit a bullseye, for it is being taken up all over the country. It is snappy and to the point. Have you tried it?

Brisk Breezes from the Open Field

ARROW REPORTS HEAVY SALES ON "LIGHTNING BRYCE";
ALSO ANNOUNCES A NEW SERIAL "THE LURKING PERIL"

THE Arrow Film Corporation reports that territory is being rapidly disposed of on "Lightning Bryce" featuring Ann Little and Jack Hoxie, and report the following sales: To Interstate Films for New York and northern New Jersey; to Metro Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; to Diamond Film Company, Pittsburgh, for Western Pennsylvania and West Virginia; to Southeastern Pictures Corporation, Atlanta, for North and South Carolina, Georgia, Florida, Alabama, Louisiana and Missouri; to Sam Flax, Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

W. E. Shallenberger, president of Arrow, also announces the acquisition of a new serial "The Lurking Peril" starring Ann Luther and George Larkin, on which a number of sales have already been made, including Indiana and Illinois which he disposed of on his recent trip West. In addition, Pioneer Film Exchange of New York has secured New York and Northern New Jersey; and rights to a large number of other states have been disposed of.

Arrow also reports the sale of "The Chamber Mystery," a five reel drama, to Doll-Van Company for Illinois and Indiana, and to Diamond Film Exchange for Western Pennsylvania and West Virginia.

SCREEN ART COUPLES WITH PIONEER

Screen Art Pictures, Inc., headed by Michael Lessy, is the latest independent organization to affiliate with the Pioneer co-operative exchanges. The territory under Screen Art includes District of Columbia, Maryland, Delaware and Virginia.

Temporary quarters have been established in Philadelphia, but arrangements are under way for leasing offices in Washington, which are expected to be ready within a fortnight.

SALES ANNOUNCED FOR GROSSMAN SERIAL

Foreign rights for the Grossman Pictures, Inc. serial "$1,000,000 Reward," starring Lillian Walker, have been purchased by the Export and Import Film Company; and the Celebrated Players Film Corporation of Chicago has bought the rights for Illinois and Indiana. This serial was written by Arthur B. Reeve and John T. Grey, and directed by George A. Lessey under the supervision of Harry Grossman.

Manager Friedman also reports the sale of New England rights to the Eastern Feature Film Company, and Delaware, Maryland, District of Columbia, Virginia, Eastern Pennsylvania and Southern New Jersey to Screen Art Pictures of Philadelphia.

KREMER STARTS ON COUNTRY-WIDE SALES TRIP

Victor Kremer has just started on an extensive sales trip in the interest of his productions which include reissues of Essanay's "A Burlesque on Carmen" and other Charlie Chaplin subjects. His itinerary will include Washington, Pittsburgh, Cleveland, Omaha, Detroit, Chicago, Indianapolis, Cincinnati, Salt Lake City, Louisville, Denver and Los Angeles.

Mr. Kremer is taking with him a new edition of the "Burlesque on Carmen" and announces that while this subject will soon be presented as a stage attraction with Spanish dancing girls, a jazz band and a well known solo dancer, territory will be sold with and without the stage attraction. Already the following territory has been disposed of: Illinois and Indiana to the Miokey Film Company of Chicago; western Pennsylvania and West Virginia to Quality Film Corporation; District of Columbia, North Carolina, Virginia, Maryland and Delaware to Harry M Crandall; and eastern Pennsylvania and southern New Jersey to Twentieth Century Film Company.

THREE "HALL ROOM BOYS" COMEDIES COMPLETED

Jack Cohn announces the completion of three of the "Hall Room Boys" comedies, "A Howling Success," "Nothing But Nerve," and "Pretty Soft," each in two reels. A special beauty brigade of pretty girls is being recruited and will form a permanent part of the company engaged on this series.

These pictures are announced as being the result of an idea conceived by Jack Cohn several years ago, and are being made by the National Film Corporation. Mr. Cohn planned the picturization of these cartoons drawn by H. A. MacGill, with the idea that light wholesome comedy would find a welcome among exhibitors

'MYSTERY OF '13'" SERIAL SELLING RAPIDLY

Burston Films, Inc., report sales of its latest Francis Ford serial, "The Mystery of '13'" as follows: Southern New Jersey and eastern Pennsylvania to Consolidated Film Exchange, Pennsylvania; northern New Jersey to Frank Gersten, Inc., New York; North Carolina and South Carolina to Hygrade Feature Film Company, Charlotte, N. C.; New York City to Magnet Film Exchange New York; Kansas, Missouri and southern Illinois to Standard Film Company, Kansas City, Mo., western Pennsylvania and West Virginia to Standard Film Exchange, Pittsburgh; Canada to Regal Films, Ltd. Toronto.

PRIMATES APPROVE "THE CONFESSION"

The National Film Corporation of America, through Joe Brandt, general representative, recently invited Cardinals Mercier of Belgium and Gibbons of America to view "The Confession" in which Henry B. Walthall is starred. Both primates gave their approval in writing. The film deals with a religious theme in a delicate and straightforward manner.

One of the prized possessions of Hal Reid, author of the story, is an autographed portrait of Cardinal Gibbons on the margin of which is inscribed: "This is the first time I have ever offered my approval of a work of this kind."

Mr. Reid also highly prizes a letter received from Cardinal Mercier, who also enthusiastically approved the picture. "The Confession" will be given its New York premiere within a few weeks.

"THE PRICE WOMAN PAYS" IS MARKETED

Controlling world rights to "The Price Woman Pays," J. Frank Hatch Enterprises, Inc., is prepared to deliver the production to exhibitors. Beatriz Michelena and Lois Wilson provide a duo of names that give the feature an effective appeal.

"The Price Woman Pays" is declared to carry an intensely dramatic story of sensational episodes. Frances Burnham, Albert Morrison, William Scott, and Mina Gleason are players of experience who are cast in congenial supporting roles.

The J. Frank Hatch Enterprises, Inc., well known in the state right field, will promote the interest of its latest production by the most effective methods. Advertising aids of a novel and business compelling nature have been prepared.

EDITH TALIAFERRO AGAIN ON THE SCREEN

Edith Taliaferro will be seen soon in a romantic drama, "Who's Your Brother?," from the pen of Robert Bronson Stockbridge. The picture was produced by the Curtiss Pictures Corporation under the supervision of John G. Adolfi.

After a successful season on Broadway this past Spring in "Please Get Married," Miss Taliaferro entered the field of the unspoken drama for the second time. She will have the support of a strong cast, including Gladden James, E. Coit Albertson, Frank Burbeck, Elizabeth Kennedy, the ten year old player; Edith Stockton, Paul Panzer and Mrs. Elizabeth Garrison.

TWO MINNEAPOLIS FILM COMPANIES MERGED

Tom Burke, manager of the Westcott Film Exchange of Minneapolis, has just returned from a conference with George Kleine in Chicago, and brings the news that he has arranged to take over the Minneapolis Film Corporation. Mr. Burke now has exclusive charge of the distribution of the George Kleine productions in Minneapolis territory.

NEW YORK THEATRE PROPERTY SELLS FOR $3,250,000; HINTS THAT MARCUS LOEW MAY BUILD ON BIG SITE

THE NEW YORK THEATRE, on the east side of Longacre Square and facing Broadway, with a frontage of 202 feet between Forty-fourth and Forty-fifth streets, New York, was sold on November 5 for a price approximating $3,250,000. The purchaser was the Seneca Realty Company. A New York newspaper said that the realty company was "understood to be acting on behalf of the Famous Players-Lasky Corporation," but the Moving Picture World was unable to obtain any statement the following day from officials of Famous Players-Lasky, which recently bought the Putnam Building, on the West side of Longacre Square, between Forty-third and Forty-fourth street, fronting Broadway.

The possibility that Marcus Loew is financially interested in the change of ownership of the property purchased by the Seneca Realty Company is hinted at in another article in the present issue of the World where it says that "Mr. Loew also has plans for the New York and Criterion theatres property, . . . which will be announced later. In spite of the fact that his New York theatre is one of his most successful houses financially, it may give way to a marvel of theatre construction."

Attempts to obtain a statement from Mr. Loew or responsible members of Loew, Inc., failed. Mr. Loew's secretary said that he was out of town and would return November 7.

For several years the New York Theatre has been leased by Marcus Loew as a moving picture house. There is a large roof theatre in which Mr. Loew also presents pictures. At Forty-fourth street, in the same building, is the Criterion Theatre, devoted to legitimate attractions.

Leading motion picture concerns and interests allied with them have recently made a big drive to secure property in the heart of New York's theatrical section. The first were the owners of the Rialto, who tore down Hammerstein's Victoria to build the picture house.

TRIANGLE GETTING BEHIND ITS RE-CREATED FEATURES

The eighteen Triangle exchanges report a general demand for the first of the re-created features, "The Flame of the Yukon," to be released November 23. A pre-release showing of this Dorothy Dalton feature, produced by Thomas H. Ince, was given at the Iris Theatre, Indianapolis, during the week of November 9.

A complete line of new advertising has been prepared for these features, which have been re-edited in present day style.

The second feature of this series, "Betty of Greystone," with Dorothy Gish and Owen Moore, which was supervised by D. W. Griffith, will be released December 14. "Every picture released under the Triangle trademark from now on will be first class in every way," declares a Triangle official. "We have the stars, the directors and the stories. In our treasure house of motion picture negatives are the pictures that made famous many of the greatest directors and stars of the present day."

STELLA MAYHEW TO PRODUCE TWO-REEL COMEDIES

Succumbing to the lure of the screen, Stella Mayhew announces the formation of her own motion picture producing company.

Although Miss Mayhew will be associated with A. E. and R. R. Riskin in her new producing venture, the papers of incorporation make her the controlling and predominating factor in the organization. Whether or not the company will be named the Stella Mayhew Productions, Inc., is not decided, although it is more than probable that such will be the case.

William B. Davidson will be associated with the venture, principally as co-director with a prominent director of comedies with whom negotiations are now under way.

A. E. and R. R. Riskin will exploit and market the product, and their offices in the Candler Building will temporarily house the Stella Mayhew organization.

REFLECTORS USED FOR LIGHTING TUNNEL

While on mountain locations in the Sierra Madre range, Ann Little and Jack Hoxie, with their director, Paul Hurst, and the entire company, displayed their ability as inventors as well as thespians. Numerous scenes for the serial, "Lightning Bryce," being released by the Arrow Film Corporation, were scheduled to be taken in a tunnel, and just how to get sufficient light into it so that proper photography could be accomplished puzzled them not a little.

They hit upon the solution of the difficulty and all because Miss Little happened to be touching up her make-up with the aid of a mirror. That little act served as the clue, for Director Hurst immediately thought of a plan whereby sufficient light could be thrown into the tunnel by using a series of large reflectors.

EDITOR AND COMMISSIONER STAR IN SCREENICS

Alison Smith, editor of the motion picture department of the New York Evening Globe, is a prominent actor in "Hattie's Hoodoo," which forms part of the first Screenics release.

Mrs. Smith Chucks Hattie, a Central Park elephant, under the chin, and later Hattie, whose morals have gone to pieces since she came to the great city, steals all the peanuts that her friend is purchasing. It's a sad story.

Another actor in the same picture is Francis D. Gallatin, park commissioner of New York City, who contributes to Hattie's delinquency by feeding her the first peanuts. Later she becomes a peanut addict, and so far as peanuts are concerned, loses all sense of right and wrong.

NO SUNDAY SHOWS FOR NEWARK

There will be no Sunday picture shows in Newark, N. Y. Two petitions on the matter were presented to the municipal board, the one in favor of the Sunday shows having 622 signers and the one of the opponents 508 signers. The plea was to open the houses after 2 o'clock in the afternoon. Of the seven members of the board only two were in favor of the project and five were unalterably opposed.

TORONTO EXCHANGE EMPLOYEES TO HAVE UNION

William P. Covert of Toronto, business agent of the Moving Picture Operators' local, has completed the organization of the Federal Union of Moving Picture Film Exchanges at Toronto, which embraces the employees of local exchange offices. The new union has fifty members, it is announced, and the provisional officers include: president, W. P. Covert; vice-president, J. Powers; recording secretary, T. Kenney, and financial secretary, Ernie Noble.

SCHOOL GIRL RETURNS TO CHRISTIE COMEDIES

Dorothy Dane, the petite blonde leading woman who appeared in many Christie Comedies about a year ago and who dropped out of studio life to resume her schooling in Los Angeles, has returned to the Christie studio and is appearing in a comedy which Al E. Christie is directing with Dorothy De Vore, Neal Burns and Jimmie Harrison.

NATIONAL INSURES HOXIE FOR $250,000

One of the largest individual insurance policies ever issued to a picture star was recently taken out for Jack Hoxie by the National Film Corporation, the total amount being $250,000. Mr. Hoxie is the most recent addition to the stars now appearing in "Lightning Bryce," an Arrow release under the National banner.

FIRST RELEASE WITH INTERNATIONAL CARTOON

The first of the International cartoons to be issued in Goldwyn-Bray Pictographs, in accordance with the arrangements closed last week between Bray Pictures Corporation and International, is one of the famous "Jerry on the Job" series, now a popular feature of the Hearst newspaper. The title of the animated cartoon which has been added to the release of Nov. 16, including "How Time Flies" and "Pirate Castles," is "Pigs in Clover."

FILM HEAVYWEIGHT MAKES HIT

Tommy Wood, the fat boy of Brainerd, Minn., and Charlie Chaplin's "heavy" in his most recent production, "Sunnyside," was a big attraction in every sense of the word at the Minneapolis Strand when it was shown on the same bill with "When Men Betray," starring Gail Kane and Stuart Holmes.

Richardson Visits Canadian Theatres

EDITOR'S NOTE -- The following is F. H. Richardson's (Moving Picture World's projection expert) second report of his trip in the interest of better projection in the moving picture theatres. The first story of his survey was published in the issue of October 4. This report, of course, was delayed in publication by the strike.

WE LEFT PORTLAND in a drizzle of rain which alternated between drizzle and downpour all day long. From Portland to Lewiston there was sometimes doubt as to whether we were running a motorcycle or paddling a canoe. We had written a manager and a chief projectionist at Lewiston suggesting that if they cared to get the men of Lewiston together for our coming we would be glad to address them on the "Optics of the Projector." We received no reply, although there was ample time. At Augusta we had written the manager of the Colonial Theatre, offering to address the men of that city, but no reply came, so we headed for Waterville.

Approaching Waterville, we took a wrong turn and instead of landing in that city pulled up in Oakland, Me. From here we went to Canada.

A stop was made overnight at St. George, where English is at a premium--everyone speaks French--and next day at noon we pulled into Quebec, where Donald McRae, manager of the Empire Theatre, and his wife offered us the hospitality of their home. Brother McRae is a live wire, every inch of him.

After seeing the sights of Quebec we visited the theatres in the upper part of the city, which cater to the English-speaking element. We did not visit those in the downtown district, because but very few of either managers or projectionists speak English.

Finds Lack of Amperage

We found a most excellent showing on all the screens, insofar as the size of picture and definition were concerned. The pictures were invariably sharp, and in only one instance was there objectionable overspeeding. The Allen Theatre was shooting 'em through at 110 a minute. A common fault of all theatres visited was lack of sufficient amperage, but I am told this is due to lack of voltage in the afternoon and that at night the light is much more brilliant.

In Quebec the theatres close from 5 to 7:30, and during that time all those managers and projectionists who could understand English--and some who could not understand it very well--gathered at the Empire Theatre, where we gave them a lecture on projection.

Perkins a High Voltage Man

From Quebec we went to Montreal, where we called at the head office of the Perkins Electric Company, which company has branches in Toronto and Winnipeg.

Mr. Perkins is a high voltage live wire. He is one of those men of whom we speak as being "on the job." He has worked up a big business. The showroom contains various ticket-chopping devices, motor generator sets, Power's, Simplex and Motiograph machines as well as other theatrical paraphernalia.

The manager in charge of the Montreal office is A. G. Millard, whom we found to be a hustler of the first order.

The city has fifty-three motion picture theatres, ranging from houses which would do credit to any city down to the almost obsolete "storeroom" theatre. The houses I visited were located in the downtown district, and, taken as a whole, both screen results and projection room conditions were what we would call fair.

In the evening of the second day of our stay in Montreal we visited Local Union No. 262 at its regular meeting, and not only met with a most cordial reception, but were, together with Mr. Millard, made honorary members of the organization, and presented with an I. A. T. S. E. button bearing the number 262.

Should Enlarge Observation Ports

The machines used seem to be about equally divided between Power's and Simplex, though the Tivoli Theatre has two new Baird projectors ordered. The Holman Theatre, on St. Catherine street west, is unique in that it has the screen located at the front of the house. In many of the projection rooms, in fact in all but one of them (Loew's)--the observation ports were too small and poorly located. The Holman has two holes six inches square, one for each machine.

In the evening we were tendered a banquet by the theatrical interests of Montreal, staged in the Oak Room of the Windsor Hotel, Montreal's best, at the termination of which we addressed the gathering on the subject of projection and the things allied thereto until 2 a. m.

In Montreal we called on L. Ernest Ouimet, president and general manager of the Specialty Film Import, Ltd. Mr. Ouimet is conducting a remarkably successful business and he is a self-made man. He is a progressive, up-to-date, hustling business man. His present offices on Bleury street are becoming too small for the growing business, and it is expected that in the near future new, finer and more commodious quarters will be secured.

The road was bad from Montreal to Quebec. And now it is my duty to record unpleasant things. I had written the Ottawa local twice, without receiving a reply. I wrote the third time and received a wire, asking me to wire the time of my arrival so that they might meet me. To give the time of arrival was, of course, under the conditions, impossible, but, as soon as I arrived in Ottawa, Manager Stapleton of the Centre Theatre gave me the telephone number of the secretary of the local, and we finally got into connection with him.

A meeting was arranged at the Strand Theatre for 10 a. m. During the evening we visited the Centre Theatre. Mr. Stapleton is an old United States man, though he has resided in Ottawa for, if I rightly remember, twelve years. His screen has a pretty and rather unique setting.

Ottawa Managers are on the Job

Those theatre managers of Ottawa whom I had the privilege to meet were wide-awake, progressive men. I wish I could say as much of the projectionists. As before said, I got into telephonic connection with the secretary of the union, Mr. Lane, and that was about all I saw or heard of the projectionists of Ottawa, except those I visited in their projection rooms.

I found grave faults existing in all the rooms. For instance, one man had his condensers spaced almost three-quarters of an inch apart. Craters were burning at inefficient angles, and there was no provision for handling the craters intelligently in any of the rooms.

Next morning we repaired to the Strand Theatre at 10 o'clock. The managers were on hand. At 10:45 one lonesome projectionist showed up, and toward the end of our address at noon another one put in his appearance.

Is Too Tired to Speak

From Ottawa to Kingston we again had 133 miles of terrible roads. Arriving at Kingston we were too exhausted by two days of literally awful travel to do more than call at a couple of the theatres. At the Griffin, owned by the Griffin Amusement Corporation of Toronto, we met M. J. Whittey, local manager, with whom we enjoyed a pleasant chat. At the Strand, owned by the Paramount Theatres, Toronto, George Wilson, local manager, showed us around. Both Messrs. Whittey and Wilson expressed disappointment that we were physically unable to address the theatremen of Kingston, but, being faced with a 173-mile drive next day it could not be done.

STUART HOLMES IN PIONEER-DAVISON PICTURE

The Pioneer Film Corporation announces that Stuar Holmes, who was featured in "Sins of the Children, and many other productions, has been engaged to appear with Grace Davison in her next production.

SELZNICK INSURES PETTIJOHN FOR $100,000

Charlee C. Pettijohn, assistant to President Lewis J. Selznick of Select Pictures Corporation, has been insured for $100,000 against possible loss of life by accident or injury which might be sustained during his association with the Select organization. As assistant to the president, Mr. Pettijohn is active in the affairs of both Selznick and Select Pictures Corporation.

REVIEWS OF CURRENT PRODUCTIONS

"SEALED HEARTS" (Select)

The second Select Picture starring Eugene O'Brien was written by Edmund Goulding and Eugene Walter. It is called "Sealed Hearts" and is strongly emotional. The star shares the acting honors with Robert Edeson. Lucille Lee Stewart has the leading feminine role. Directed by Ralph Ince, the production is admirable. The theme is not cheerful, but it offers the three leading characters almost equal opportunity to work out the eternal triangle in rather an unusual form, the story being constructed with due regard to dramatic development and properly sustained interest.

Jack Prentiss has been brought up to believe that the multi-millionaire, Frank Prentiss, is his father; but Jack is only an adopted son. The man of wealth tells Jack this the day he warns him against risking his happiness by having anything to do with women. He assures the young man that ambition is the only thing of any worth in life. Overwork forces the elder Prentiss to take a rest. He goes to the home of his old friend Gray in the country, and surprises everyone by falling in love with the daughter of the house. The Grays are badly in need of money, and Kate Gray consents to become a wife in name only to Prentiss for the sake of her family. After the wedding she and Jack are thrown together continually, and a deep attachment for each other is the result. The husband finds it out, and almost goes crazy with rage. His reproaches drive Kate to declare that she will no longer remain in the Prentiss home. But the millionaire tells her he will force her to stay, and Jack also; he will watch them both and make the beautiful home a house of torture.

Prentiss plans a heartless piece of revenge. He gives a dinner party to a dozen of his male friends, and makes Kate and Jack attend and tells the guests that his wife and foster son are lovers. Jack is restrained from rushing upon the mentally unbalanced man. A fatal attack of heart failure prevents him from continuing his revenge.

Eugene O'Brien easily wins sympathy for the part he portrays. The character acted by Robert Edeson is a much more complicated one and is skillfully played by that experienced actor. WEITZEL.

"THE VENGEANCE OF DURAND" (Vitagraph Special)

Rex Beach could hardly have wished for a more effective filming of his story "The Vengeance of Durand" than that given it by the Vitagraph Company, under the direction of Tom Terriss. Alice Joyce is the star of the picture, playing a double role with splendid success. The production is richly set, exhibiting many pleasing tricks of the trade, with here and there touches of originality evident particularly in the close-ups. Percy Marmont as Tom Franklin, the lover torn by the tortures of jealously, does an effective piece of work. G. V. Seyffertitz in the role of the avenger fills a part to which he is especially well adapted, and in fact the entire cast is wisely chosen. While the picture is built more or less along conventional lines, it possesses those qualities which please the average audience. MacDONALD.

"LIGHTNING BRYCE" (Arrow)

The serial "Lightning Bryce," produced by the National Film Corporation and distributed by the Arrow Film Corporation, is undoubtedly one of the best western serials yet produced. The cast of players boasts of pretty Ann Little, who plays the heroine; Jack Hoxie, the cowboy star, acts convincingly as the hero. This serial will win favor because it portrays the ruggedness of the outdoor life in the west in a most positive form. The photography is excellent. Some wonderful "shots" of the beautiful western mountain scenery lends an adequate background to the action.

The first three episodes are strongly melodramatic Spectacular riding is a thrilling feature.

The story is about two men, one the father of Kate Arnold and the other the father of Lightning Bryce. They have succeeded in locating a large gold deposit. They wrap a piece of string about the blade of a knife and write the location of their find on the string. On their homeward journey, one of the men is stabbed and the other dies through the effects of "wolf powder" blown upon him by the Indians, who are searching for two gold nuggets, stolen supposedly by white men. The string, which has been removed from the knife, is given to Kate, and Lightning Bryce is given the knife which was left him by his father. A letter explains how the deposit may be located. The villain learns of the existing conditions and tries to get hold of the mine. He succeeds in getting what he thinks is the knife. From then on the action is speeded, each side endeavoring to get both the string and the knife.

Ann Little gives an excellent account of herself and is a most capable horsewoman. Jack Hoxie plays a dashing athletic role in fine fashion. Paul Hurst, who is to be commended for his direction in the serial, also proves to be a capable actor in the heavy role. This serial is sure of a large following.

HOOSE.

"EYES OF YOUTH" (Equity)

Clara Kimball Young's first Equity Pictures Corporation release, "Eyes of Youth," must be numbered among her big successes. The Max Marcin and Charles Guernon stage play, after its long run behind the footlights, has been adapted to the screen by Albert Parker, and the novelty and variety of incident of its plot lend themselves to the making of an absorbing photodrama. The star role is one to delight the heart of an actress, with its three widely differing episodes or phases of existence and the number of strong scenes in each phase. Vigorous action, for the most part, keeps the interest at the proper pitch and furnishes excellent proof that the stage climax is quite as effective on the screen when used by a scenario writer who understands how to apply it.

The story sounds complicated in the telling, but is easily followed on the screen. It belongs to the order of dream plays. Gina Ashling, as a reward for her purity of heart, is permitted by an East Indian yogi to look into the future and see what her fate will be if she chooses any path except the one pointed out by love. The path of duty, the path of ambition, and the path of riches, all are shown to lead to unhappiness. Gazing into a crystal globe Gina learns that if she sacrifices herself for her family and does not follow the dictates of her own heart no one will be the gainer. As a school teacher trying to do her duty as she sees it; as a successful opera singer who has bought her fame at the price of her honor, and as the wife of a millionaire who ruins her reputation that he may secure a divorce she sees herself in the magic crystal and the experience strengthens her determination to marry the man whose love is as unselfish as her own.

Clara Kimball Young measures up to the character of Gina Ashling and the many and exacting emotions which she feels at all times. Her best moments were the big scene in the dressing room of the Paris opera house and after her husband had divorced her and she has become an outcast. Exceptionally able support, and high class production, under the direction of Albert Parker, make the feature all that was promised for it.

WEITZEL.

"MOVING DAY" (Goldwyn)

This short feature will amuse the majority of film followers. It has more of the Sennett comedy flavor than any of the previous Mr. and Mrs. Carter De Haven releases, but is full of laughs and has a strong comedy finish. A young married couple decide to move as their present house has no floor connection for the new piano lamp. The business of the pair while getting ready for the moving van is the broadest kind of farce, the husband falling down stairs with the best mattress and smashing his costliest pieces of furniture in his desire to be of help. On the arrival of the van at the new home the moving men are called out on strike, leaving the young couple to carry in their belongings. During their absence the moving van boss sends a new crew to complete the job. They mistake orders and move everything back to the old house. The De Havens are always amusing. WEITZEL.

"JOHN PETTICOATS" (Paramount-Artcraft

William S. Hart is an all-the-way-through good man in "John Petticoats," written by C. Gardner Sullivan and supervised by Thomas H. Ince. The main motive has the distinction of making its "first appearance" in this picture. Never before has a bashful and untaught son of the northwestern forests been left heir to a fashionable modiste shop in the gay city of New Orleans. This is what happens to "Hardwood" John Haynes and he is greatly troubled to know what to do with his property. When he is notified by his uncle's lawyers of his new possession John doesn't know what it is like; so he goes to New Orleans to find out. Dressed in a gay colored lumberman's outfit, he arrives in the Carnival City and hunts up the shop. The display in the windows frightens him so that he is afraid to go inside. Judge Cady Emerson Meredith is also gazing into the windows, but his feeling is solely one of regret--that he cannot afford to buy his granddaughter the graduation frock she wants.

John strikes up an acquaintance with the Judge and in a short time has become a boarder in the Meredith home by paying eight weeks board in advance, and little Miss Caroline gets her frock. The first sight of her finishes John. He buys so many clothes of the most stylish cut that he runs out of funds and is obliged to go to the store and draw money. Up to this time the plot has been an entirely humorous one, and is guaranteed to give the average spectator a large order of hearty laughs.

The betrayal of one of the shop girls by the man who is courting Caroline Meredith leads to her suicide. John leaps after her when she jumps off the pier and brings her ashore, but she dies from the shock. Wayne Page, the betrayer, makes it appear that Haynes is responsible for the girl's death, and Caroline sides with her grandfather when he orders the westerner from the house. The truth finally comes out and John gets the wife he wants. The serious side of the story is conventional, but it enables the star to put in his usual share of quiet but forceful acting and contrast it with his ability as a creator of smiles. The New Orleans scenes were made in the city itself and the production is ably directed by Lambert Hillyer. WRITZEL.

"HIS DIVORCED WIFE" (Universal)

A six-part tale of the Kentucky mountains, based on a story written by Elmore Elliot Peake. Monroe Salisbury plays the leading role, that of a young blacksmith who weds a village belle. Two disgruntled rivals make an effort to wreck the happiness of the young couple and almost succeed. The hero serves a term in prison for another's crime and when released finds his wife has obtained a divorce to marry one of his former rivals. The latter tries to kill the hero, but fails and later meets death himself. The story is one containing many interesting complications and has been produced with considerable dramatic effect, though the action is at times slightly mechanical. It is enacted by a capable cast and abounds in pleasing scenic effects. McELRAVY.

"DESERT GOLD" (Pathe)

The list of names connected with the screen version of Zane Grey's novel, "Desert Gold," is a long one. The picture is presented by Benjamin B. Hampton and Eltinge Warner, distributed by the Hodkinson Corporation through Pathe Exchange, was directed by T. Hayes Hunter and has a lengthy cast of well known actors, E. K. Lincoln, Margery Wilson, Eileen Percy, W. Lawson Butt and Russell Simpson are among the leaders. The production has great merit. Its scenic beauty is remarkable. From beginning to end it is a fascinating revelation of the sublimity of the mountain country of the West. The outdoor locations have been chosen by a nature lover of rare skill and deep feeling. Against these magnificent backgrounds the characters of the Zane Grey story work out a complicated and melodramatic plot which would gain vastly in clarity and force if an attempt had not been made to retain the entire novel.

Readers of the book are familiar with the two love stories of almost equal importance that are carried through the action, and of the fights that Dick Gale and Captain George Thorne wage in behalf of Nell and Mercedes, their respective sweethearts. Of adventure there is no end. A lost mine of fabulous worth connects the opening with the final scenes. In between, Dick Gale saves his friend's sweetheart from being harmed by a Mexican bandit and takes them to the ranch of Jim Belding. Here Dick meets Belding's adopted daughter, who turns out to be the child of the man who owned the lost mine. Dick also saves the life of an Indian, and when the Mexican bandit comes to the ranch and starts to make trouble the redman heads off most of his moves.

Rojas, the bandit, is determined to get Mercedes at any cost and force her to marry him. When Dick and Thorne and several cowboys escape from the ranch with Mercedes and head for Yuma, the bandit overtakes them, and one of the liveliest fights ever seen in a picture is staged on the tops of towering cliffs that look impossible to climb. The Indian once more saves the lives of the party and throws Rojas over the cliff. There are other motives used and other characters. The proof that Nell owns the lost mine and that her father and mother were legally married are found on the same paper. WRITZEL.

"TURNING THE TABLES" (Paramount-Artcraft)

It comes almost in the nature of a surprise to see Dorothy Gish in a farce based on the "who's-looney-now" idea. The story starts as light comedy with incipient love between a persecuted young heiress on one side of a garden wall and a young man who has become fond mother on the side, but the love story is swiftly abandoned for some animated scenes in a private sanatorium. All the characters are transported to the sanatorium under one pretext or another, and the fun soon becomes so rampant that all of the cast, lovers included, are made ridiculous through doubts of their sanity.

Sane enough is the lively heiress, for she locks up her nurse as a patient and leads the imaginary invalid such a chase that he becomes abnormally strong, knocking out the toughest keeper in the place and distinguishing himself in an amusing attempt at escape. There are other melodramatic features half-absurd and half thrilling, but it is the little star's bright revelation of thought and feeling throughout the comedy that holds spectators in a pleased frame of mind. She gets close to the hearts of her admirers by her optimistic personality, her undoubted skill as a screen comedienne and her native sense of humor. She is supported by a fine cast, including George Fawcett, Raymond Cannon and Porter Strong. HARRISON.

"THE ILLUSTRIOUS PRINCE" (Robertson-Cole-Haworth)

A story by E. Phillips Oppenheim is the basis of this excellent five-reeler. Sessue Hayakawa plays the stellar role supported by a competent cast. The romance of the picture touches on the race barrier, a fact which forces an unhappy ending and creates a wide sympathy for the lovers. Both English and Japanese locales are used in the production. London and the home of the Duke of Devenham comprise the larger portion; while many of the scenes take place in the London residence of Prince Maiyo of Japan. The production has been carefully directed by William Worthington, and is an especially attractive one. Its faults are minor ones, and include technicalities of form in English high life. MacDONALD.

"IN HONOR'S WEB" (Vitagraph)

The story on which "In Honor's Web" is based was written by Perry Vekroff. The production, starring Harry T. Morey, was directed by Paul Scardon, and is entertaining and attractive in style. The theme chosen by the author cannot boast originality, but the treatment of the subject differs in some respects from the usual form. The cast is a competent one and includes Gladden James, Robert Gaillord, Agnes Ayres, and other familiar Vitagraph players. The story is one of a triangular love affair and a murder mystery. It affords situations of dramatic intensity and opportunity for richness of interior settings, all of which have been taken advantage of. MacDONALD.

HIS ONLY FATHER (Rolin-Pathe), October 19 -- In this comedy number Harold Lloyd appears as the son of a man of extreme wealth, who builds fires out of paper moneys. He becomes disgusted because his son eats so many peanuts and casts him off with a million dollars to give him a start in the world. Harold goes West and has some wonderful adventures. McELRAVY.

"BONDS OF LOVE" (Goldwyn)

Pauline Frederick is presented in a finer role than usual in "Bonds of Love" and makes the most of her dramatic opportunites. Her spirited acting and that of Frankie Lee, who played the crippled boy in "The Miracle Man," hold attention closely in a story which would be tame at the outset but for a stirring motor-boat chase, in which the little boy is rescued in a daring fashion. As governess to the child of a widower still mourning an idealized first wife it is plain to be seen the star will become the second wife of her employer.

The new wife's position is a trying one, but she asserts herself with dignity and common sense. She is most annoyed by a room in which the first wife's effects are carefully preserved, and she there comes upon a remarkable discovery through a letter secreted in the back of a picture. It reveals that the much idealized first wife was false to her adoring husband. The ex-governess decides to get possession of all letters incriminating the first wife and destroy them for the sake of the little boy. In doing this she seriously compromises herself until the husband discovers that he has not been deceived by the young girl who put his house in order, but by the one he has been idealizing. It is a play for mature persons, especially married women, and it held close attention at the Strand, where it was presented in good style.

HARRISON.

"A WOMAN OF PLEASURE" (Pathe)

A magnificont seven-reel screen adaptation of the Famous Adelphi melodrama, by James Willard, directed by Wallace Worsley. This features Blanche Sweet, Wilfred Lucas and Wheeler Oakman, at the head of a great cast of players. The first scenes are in England, where the pretty heroine marries the villainous Sir John Turnbull. The latter takes her to African Zululand, where he attempts to sacrifice her to the natives to save his own life. She is saved by an officer who loves her, and Sir John is killed during warfare with the natives. Too much cannot be said for the brilliant camp and battle scenes in which the latter part of this subject abounds. It will give the spectator a fresh set of thrills, for there is much real novelty in the settings, and some remarkably clear-cut photographic effects have been achieved.

McELRAVY.

THE BLACK SECRET (Pathe)--Episode No. 1 of the new serial by the same title, in three reels. This is based on a story by Robert W. Chambers and features Pearl White, supported by Walter McGrail and Wallace McCutcheon. The story occurs in America, during the late war, and is a spy drama full of many thrilling situations of a melodramatic sort. Pearl plays the role of Evelyn Erith, attached to the United States secret service. In this first installment she saves the life of a returned American, who has just escaped from a German prison and is the possessor of a secret of great moment. The events of this installment are very interesting. McELRAVY.

TEMPEST CODY, KIDNAPPER (Universal), October 27--A clever two-reel number of the Tempest Cody series, with Marie Walcamp as usual in the lead. Tempest goes out on a search for a young man who wronged a girl friend. She captures the wrong fellow, but the real one shows up and marries the girl. The story, which was written by Dorothy Rochfort, is bright and amusing. McELRAVY.

WHO'S HER HUSBAND (Universal), October 27--Mildred promises to marry Eddie, much to Lee's disgust, but they agree to take Lee along on the honeymoon trip. Events become complicated, particularly when father-in-law appears. This new subject is typically amusing and should get over well. McELRAVY.

BILL'S ANNIVERSARY (Okeh), November 3 -- A comedy number, featuring Ben Wilson and Neva Gerber. Ben plays the role of a happy young husband who allows himself to become suspicious of his wife. He dashes home and starts shooting up the jeweler who had brought his anniversary present. This is slight in plot, but proves quite amusing. McELRAVY.

ANOTHER MAN'S WIFE (Fox)--A Mutt and Jeff animated, in which the two belong to a fire department. An early morning fire created an amusing situation, followed by some laughable knockabout situations of a nonsensical sort. A good number. McELRAVY.

THE TORTURE CHAMBER (Universal)--Episode No. 5 of "The Great Radium Mystery." This opens with more terrifying adventures on the part of Gloria and Bob in Barbary Coast, where Bird and his men put them through all sorts of tortures. They finally escape and visit the mine, where "The Buzzard" has defied every one and claimed possession. The open fight in the streets of the village is well staged and the number as a whole very good. McELRAVY.

THE SWING FOR LIFE (Universal)--Episode No. 4 of "The Great Radium Mystery." This instellment is alive with action and thrills. Gloria and Bob have no sooner reached safety in their scramble over the high cliffs than they are plunged into new perils in Barbary Coast. Any number of exciting things are kept going in this number, which is in every way exceptional. McELRAVY.

MASKED FOR DEATH (Pathe)--Installment No. 2 of "The Black Secret." This number continues the efforts of Evelyn to save the life of the returned American prisoner, Kay McKay. She follows him after his release from the hospital and later has him taken to a sanitarium, fearing that he will be killed by spies. But the spies are also operating in the sanitarium. This carries the interest of the story in good style and is full of exciting action. McELRAVY.

THE GAS CHAMBER (Pathe)--Installment No. 3 of "The Black Secret." Kay McKay, after his release from the sanitarium, is tricked by a woman spy, named Laura, who lures him to a house occupied by foreign agents. Evelyn is also a prisoner here and she learns of the capture of McKay. Evelyn cleverly effects an exchange of places with Laura and is sent by the spies to help kill McKay. She turns the tables upon her companion and saves McKay at great risk to herself. This number contains many strong melodramatic situations.

McELRAVY.

HIS FRIEND'S TIP (Star Comedy)--A breezy comedy, featuring Eddie Lyons and Lee Moran. Lee gets a tip on "Florence" oil stock and they invest their vacation money. Their wives think Florence is the stenographer and some funny complications result. The stock market feature is novel and interesting, and the number as a whole a pleasing one. McELRAVY.

IN SPAIN (Fox)--Mutt and Jeff visit sunny Spain, where a practicing toreador employs them to impersonate a bull. They have some exciting and laughable experiences, pictured in the usual animated drawings.

McELRAVY.

CALL FOR MR. CAVE MAN (PATHE)--This features Snub Pollard and a lively band of assistants, all attired in skins. They depict amusing scenes from the days of the caveman, when the male animal made love with a club. This is unique and contains some laughable slapstick situations. McELRAVY.

AN UNWILLING PRINCESS (Pathe)--Episode No. 4 of "Bound and Gagged." This pictures the further adventures of Archibald Barlow, on his way round the world to win a wager. He finds Princess Istra a prisoner in the hands of Carnero and his men. He rescues her and then says goodbye, but once more Istra is captured and he hastens back to aid her. The events are pictured in good fashion and contain numerous comedy touches. McELRAVY.

UNDER ARREST (Pathe)--Episode No. 14 of "The Great Gamble." Some strong dramatic moments occur in this number, which sees the return of Aline to her father's home. Nell and Cooley are planning to kill Morton by an overdose of medicine, and through a trick of fate Aline administers the fatal dose. Darrel, following Nell, clashes with the gang and then with the detective, Tracy. The number closes with Darrel suspended in midair clinging to a drain pipe. McELRAVY.

OUT OF THE SHADOWS (PATHE)--This is the fifteenth and closing episode of "The Great Gamble." In it Nell, learning for the first time she is the sister of Aline, takes steps which lead to a consummation of justice on all sides. Blake, fearing the death sentence, dashes over a cliff and is killed. The serial has been full of action and gripping incidents. Anne Luther has done some very clever work in the role of the twin sisters, keeping them separate and distinct and thus avoiding much confusion in the mind of the spectator. McELRAVY.

List of Current Film Releases

FOX FILM CORPORATION

November -- Should a Husband Forgive? (Special); Wings of the Morning (William Farnum); The Web of Chance (Peggy Hyland); Lost Money (Madlaine Traverse); Sacred Silence (William Russell); The Yellow Dog Catcher (Sunshine); Bound in Spaghetti (Mutt and Jeff) Vagabond Luck (Ray and Fair); The Winning Stroke (George Walsh); Eastward Ho! (William Russell); Footlight Maids (Sunshine); Back to Nature Girls (Sunshine); Window Cleaners (Mutt and Jeff); The Plumbers (Mutt and Jeff); December -- The Daredevil (Tom Mix); Thieves (Gladys Brockwell); Tin Pan Alley (Ray and Fair); The Roaming Bathub (Sunshine).

FAMOUS PLAYERS-LASKY CORPORATION

The Miracle Man George Loane Tucker Production); The Hayseed (Roscoe Arbuckle); The Teeth of the Tiger (All-Star); In Mizzoura (Warwick); November 2, Who's Which (Dorothy Gish); Hitting the High Spots (Comedy Travels); Rolling Down to Rio (Holmes); November 4, A Night in June (Nature Pictures); November 9, His Last False Step (Sennett); Luck in Pawn (Marguerite Clark); The White Elephant Militant (Holmes); Crooked Straight (Charles Ray); What Every Woman Learns (Enid Bennett); November 16, Scarlet Days (D. W. Griffith); Twenty-three and a Half Hours Leave (MacLean and May); Uncle Sam, Salvager (Holmes); November 23, The Invisible Bond (P-A Special-Castle); It Pays to Advertise (Bryant Washburn); The Miracle of Love (Cosmopolitan); The Salt of Amping (Holmes); Sunshine and Shadows (Nature Pictures); November 30, Counterfeit (Elsie Ferguson); Everywoman (P-A Special); In the Basque Country (Holmes).

GOLDWYN DISTRIBUTING CORPORATION

Almost a Husband (Will Rogers); Strictly Confidential (Madge Kennedy); Bonds of Love (Pauline Frederick); Jinx (Mabel Normand); Eyes of Truth (Lady Tsen Mei-Special); October 19; Why Divorce? (DeHaven); November 2, His Own Medicine (Parsons).

W. W. HODKINSON

The Blue Bonnet (Billie Rhodes); A White Man's Chance (J. Warren Kerrigan); The Volcano (Thomas-Leah Baird-Artco); The Bandbox (Doris Kenyon-Six Parts-Deitrich-Beck, Incorporated).

HALLMARK PICTURES CORPORATION

The Devil's Trademark (No. 1 of the Trail of the Octopus); A Woman's Experience (Bacon-Baker-Ten-Twenty Thirty); Suspense (Reicher-Ten-Twenty-Thirty).

METRO PICTURES CORPORATION

Lombardi Ltd. (Bert Lytell); Please Get Married (Viola Dana); Fair and Warmer (May Allison); The Red Lantern (Seven Parts-Nazimova); The Brat (Nazimova-Seven Parts).

PATHE EXCHANGE INCORPORATED

Week of November 2, The Gay Old Dog (John Cumberland-Six Parts); No. 14 of The Great Gamble; No. 2 of Bound and Gagged; All at Sea (Harry Pollard); Bumping into Broadway (Harold Lloyd); Week of November 9, A Woman of Pleasure (Blanch Sweet-Seven Parts); No. 15 of The Great Gamble; No. 3 of Bound and Gagged; No.1 of The Black Secret; Call for Mr. Cave Man (Harry Pollard); Week of November 16, The Right to Lie (Dolores Cassinelli-Seven Parts); No. 4 of Bound and Gagged; No. 2 of The Black Secret; Giving the Bride Away (Harry Pollard).

ROBERTSON-COLE COMPANY

Poor Relations (Brentwood); The Gray Wolf's Ghost (H. B. Warner); The Open Door (Artcless-Special); His Double Exposure (Strand); Speed (Strand); Her Winning Way (Strand); Careful Kate (Strand); November -- The Illustrious Prince (Hayakawa); The Broken Butterfly (Tourneur); Tulagi, a White Spot in a Black Land (Martin Johnson); Too Many Bills (Strand); Is Your Sweetheart False (Strand); Through the Isles of the New Hebrides (Martin Johnson).

SELECT PICTURES CORPORATION

The Glorious Lady (Olive Thomas); November -- Piccadilly Jim (Owen Moore); The Undercurrent (Special); A Scream in the Night (Special); Upstairs and Down (Olive Thomas-Selznick); Love or Fame (Elaine Hammerstein-Selznick); The Perfect Lover (Eugene O'Brien-Selznick).

UNIVERSAL FILM MANUFACTURING COMPANY

November 1, The Tell Tale Wire (Hoot Gibson); November 3, The Rider of the Law (Harry Carey); No. 10 The Midnight Man; No. 4 of The Great Radium Mystery; Bill's Anniversary (Ben Wilson); November 5, African Lions and American Beauties (Century); November 8, The Wild Westerner (Art Accord); November 10, The Trembling Hour (Helen Jerome Eddy-Six Parts); No. 11 of The Midnight Man; No. 5 of The Great Radium Mystery; The Eternal Triangle (Animal Comedy); The Tick Tick Man (Lyons-Moran); November 12, A Tight Fix (Rainbow); November 15, The Face in the Watch (Hoot Gibson); November 17, His Divorced Wife (Monroe Salisbury); No. 12 of The Midnight Man; No. 6 of The Great Radium Mystery; Babies is Babies (Neal Burns-Okeh); Blind Husbands (Eric Stroheim) and Francelia Billington); An Honorable Cad (Shelly Hull-State Women's War Relief); November 22, The Fighting Line (Art Accord-Western).

VITAGRAPH

The Golden Shower (Gladys Leslie); The Tower of Jewels (Corrine Griffith); The Darkest Hour (Harry T. Morey); Pegeen (Bessie Love); The Suspect (Anita Stewart); The Vengeance of Durand (Alice Joyce); Dew Drop Inn (Semon Comedy); The Midnight Ride (Gleyds Leslie); The Fortune Hunter (Earl Williams); Whis and Whiskers (Big V); Caves and Coquettes (Big V); The Friendly Call (Julia Swayne Gordon); Yats and Yokels (Big V); Vamps and Variety (Big V); Mates and Models (Big V); Squabs and Squabbles (Big V); The Buried Treasure (O. Henry); Shocks of Doom (O. Henry); The Trials of Texas Thompson (Wolfville); The Washerwoman's War (Wolfville); Smashing Varriers (Serial Featuring William Duncan).

WORLD PICTURES CORPORATION

October 20, The Black Circle (Creighton Hale); Arizona Catclaw (Edythe Sterling); November 3, Me and Captain Kidd (Evelyn Greeley); November 10, The Poison Pen (June Elvidge); November 17, You Never Know Your Luck (House Peters); November 24, Dad's Girl (Jackie Saunders).

REALART PICTURES CORPORATION

Soldiers of Fortune (Dwan-Seven Parts); The Mystery of the Yellow Room (Chautard-Six Parts); Anne of Green Gables (Minter-Six Parts); Erstwhile Susan (Binney)

FEATURE RELEASES

Women Men Forget (Mollie King-American Cinema Corporation). The Square Gambler (Capital Film Company). Home Brew--Her Bear Escape (Christie Film Company). Eyes of Youth (Clara Kimball Young-Equity Pictures). The Amazing Lovers (Grace Darling-A. H. Fischer). Sky Eye (Sol Lesser). His Majesty the American (Faribanks United Artists.) Broken Blossoms (United Artists). October 19, Her Game (Florence Reed) -- The Eternal Mother (Florence Reed)--The Corsican Brothers (Dustin Farnum)--(United Picture Theatres).

STATE RIGHT RELEASES

Crimson Shoals--Alma Where Do You Live? (Monopol Pictures Company). Hall Room Boys--Comedies (National Film Corporation of America). Are You Legally Married? (Elk Photoplays). The House Without Children (Film Market-Argus). Texas Guinan Westerns --Mack Swain Comedies (Frohman Amusement Company). The Long Arm of Mannister (Henry Walthall)--Atonement (Grace Davison)--(Pioneer Film Corporation). The Fatal Fortune Serial (S.L.K. Serial Corporation). Stripped for a Million (Crane Wilbur)--Strife (George LeGuere)--Reissue of Chaplin Burlesque on Carmen (Victor Kremer).

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CHAIN OF FIFTEEN THEATRES FOR SOUTHERN ILLINOIS

Mme. Schumann-Heink to Open Newest of Them December 15

The pretentious plans of the Marlow Hippodrome Circuit in Southern Illinois are indicated by the announcement that their new theatre in Murphysboro, Ill., is to be opened December 15 with Mme. Schumann-Heink, world's famous concert and operatic contralto, as the special attraction.

The new theatre has seating capacity of 1600 and is elaborately furnished, being equipped with a $10,000 pipe organ. Attractions at this new theatre will be circuited with attractions at the concern's Herrin Theatre which has a capacity of 1500.

The Annex Theatre, capacity 700 and modernly equipped in every respect, is to be added to the circuit upon its completion. It is now being built in Herrin, Ill., and is scheduled to open January 1.

The Marlow people are planning to spend $500,000 in the construction of a chain of modern theatres here in Southern Illinois in 1920, each with a capacity of 1500 or more. It is their intention to have at least fifteen modern theatres which will be operated as Marlow's Hippodrome Circuit.

SAN FRANCISCO TO HAVE NEW 4,000-SEAT HOUSE

Arrangements have been definitely concluded for the erection of another palatial moving picture theatre in San Francisco, and work will be commenced at once on the construction of a 4,000-seat house on the site of the Prager Department store at Market and Jones streets. The owners will be the Paramount interests, represented by Herman Wobber and Herbert L. Rothchild, the chief owner of the California Theatre.

Architect Alfred Henry Jacobs, 110 Sutter street, has the plans well under way, and it is anticipated that the building will be in a completed form within a year. The theatre will follow the lines of the Spanish Renaissance and will offer many interesting features in color and design. It will be known as the Granada Theatre, a name well in keeping with the architectural motif.

The location is almost directly across the street from the Imperial Theatre and is less than one block from the site of another hugh house to be erected during the coming year by Ackerman & Harris.

MAKING RAPID PROGRESS ON "THE BRIDE IN BOND"

Corinne Griffith is making rapid progress on her Vitagraph feature, "The Bride in Bond," working under the direction of her new director, Lawrence C. Windom. Miss Griffith is again spending a few weeks at the Brooklyn studio.

All the News All the time

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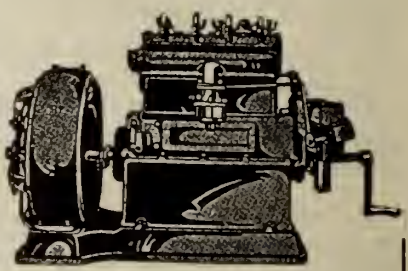

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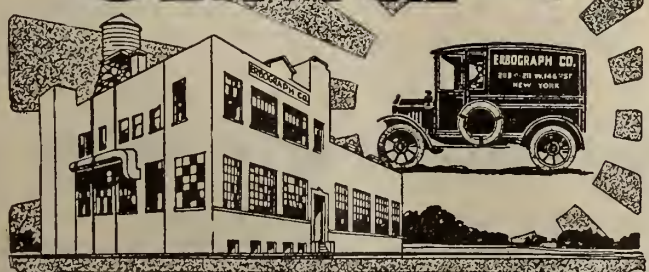

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Specimen on Application

KEEPING TEMPERATURE UP
--THE HEATING COST DOWN

By E. T. Keyser

The exhibitor whose house constitutes a portion of a building used for residential or commercial purposes has his heating problems solved for him as his supply of warmth is tapped from the general supply of the structure in which his theatre is situated.

The man who runs a show in a building devoted entirely to the theatre is up against a decidedly different proposition--and often a pretty hard one. Fuel prices have hit the clouds and promise to eventually jolt the stars if the latter do not dodge. Labor for attention to the heating plant is scarcer, poorer in quality and more expensive than ever before while the installation costs are such as to make it imperative that the exhibitor guess right the first time when making his selection of the plant best adapted to his house.

Take it all in all, the fellow with the big house has an easier task of selection and maintainance than the proprietor of the small or moderately sized theatre. He can select a magazine feed plant that will not only eliminate stoking expense, but also have it so arranged that in the event of accident he may cut out the damaged portion of his coils and still heat the house with the remainder.

He can also equip the plant with an automatic time and thermostatic device that will keep the temperature at any desired degree and this only between certain pre-determined hours, all of which will cut labor costs.

For the average moderately sized house, one of the pipeless heating systems which have recently come into vogue would appear to fill the bill.

Permitting of quick and easy installation, with but one heat flue and requiring only one aperture in the floor, they bring into the house fresh air from the outside, heat and moisten and distribute it throughout the building.

Fitted with an automatic regulating device, such a system may be arranged to heat the hall to the desired temperature just before the show and then slow up its efforts when the audience fills the house.

A great advantage is its adaptability to installation in shallow cellars that would not permit of proper pitch to any other type of hot air flues.

There are sections of the country where, outside of the cities, picture theatres are cellarless. I had a visit recently from the proprietor of a house of this type who was about to erect a larger theatre along the same lines and was not satisfied with the heating system of his old house. He wanted something different and came to the WORLD to find out what could be obtained in the way of a solution to his problem.

I steered him up against something that had been used by a South Carolina exhibitor of my acquaintance with great success. This was a battery of two of the small bungalow hot water heaters that resemble a good sized parlor stove but which are surrounded by corrugated water jackets. The stove radiates quite a satisfactory volume of heat directly into the atmosphere while the water from the jackets circulates through coils running along the theatre walls. These coils are under control and the exhibitor utilized either one or both of his miniature boilers according to the season.

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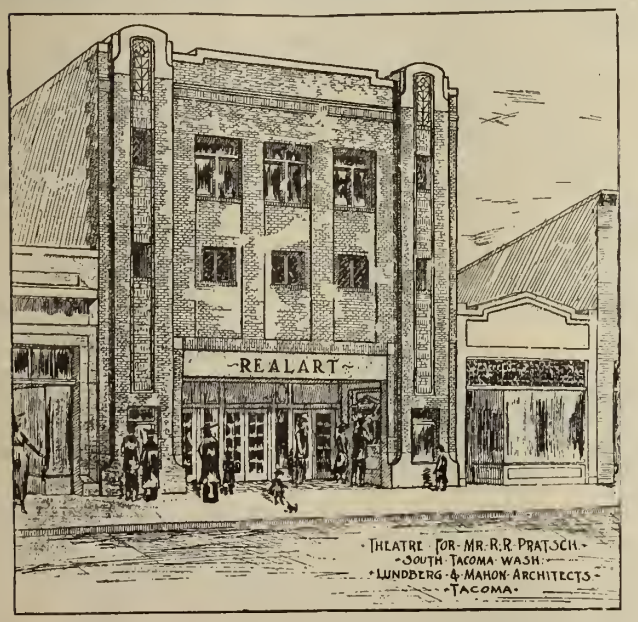
RAPIDLY NEARING COMPLETION IN TACOMA

With Baby Carriage "Garage" and Cheerful Nursery, $32,000 Structure will Have Welcome on Doormat for Kiddies who Would Otherwise Keep Mothers Home.

By the middle of December it is expected that the Realart Theatre at South Tacoma, being constructed for R. R. Pratsch, will be ready for occupancy. Work on the three-story structure is now going forward. It represents an outlay of about $32,000.

The building will be 35 by 110. The theatre will



have a seating capacity of 500 people, 416 on the main floor, 60 in the balcony, and 24 in the loges. The loges will be built of wicker and, as planned, are very elaborate for a theatre of this size.

The front of the new building will be of tapestry brick. Entrance will be through three sets of Colonial doors, on the interior sides of which will be mirrors surrounded by old ivory enameled woodwork.

Babies will Find a Welcome

The foyer will occupy a space of 18 by 20 feet on one side of which will be the men's rest room while on the other side will be a small room especially constructed for baby carriages.

A large stairway will lead to the balcony on either side of the foyer, the right stairway leading to the combined ladies' rest room and nursery, the latter occupying a space 10 by 10 feet with three 28 by 32 double plate window glasses overlooking the balcony. The operating room will measure 9 by 10 feet.

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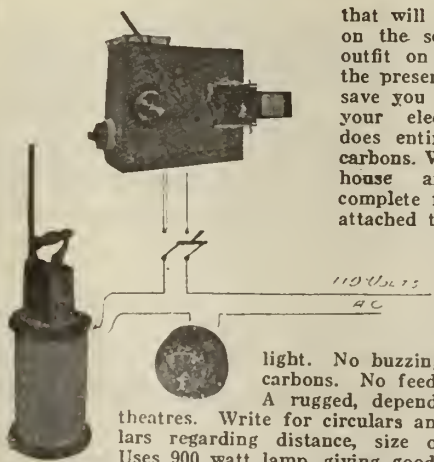

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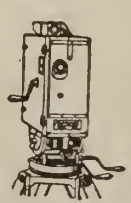

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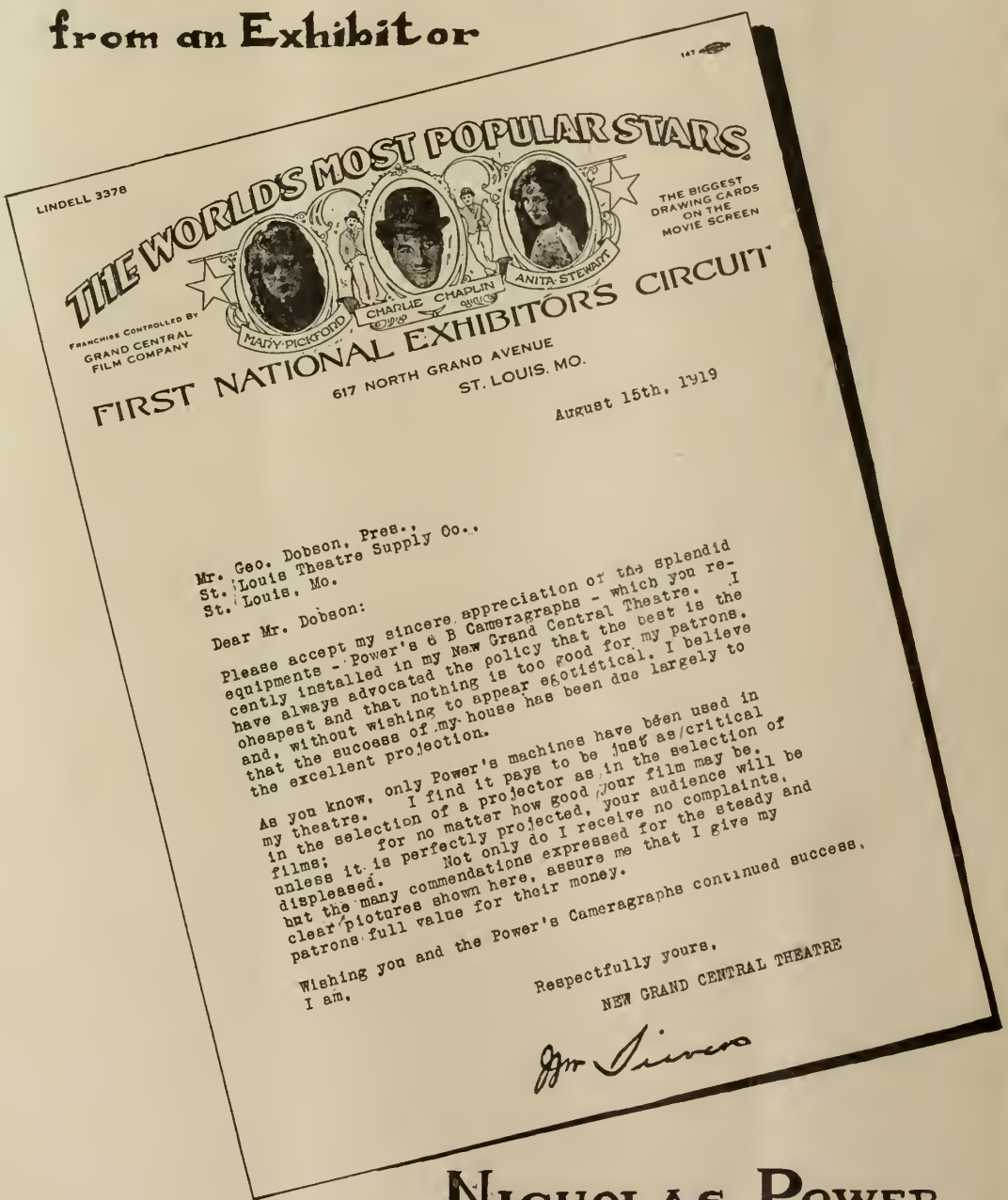

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As you know, only Power's machines have been used in my theatre. I find it pays to be just as critical in the selection of a projector as in the selection of films; for no matter how good your film may be, unless it is perfectly projected, your audience will be displeased. Not only do I receive no complaints, but the many commendations expressed for the steady and clear pictures shown here, assure me that I give my patrons full value for their money.

Wishing you and the Power's Cameragraphs continued success, I am,

Respectfully yours,

NEW GRAND CENTRAL THEATRE

Jno Sievers

NICHOLAS POWER COMPANY, Incorporated
90 GOLD ST. NEW YORK

Vol. 42. No. 4 NOVEMBER 22, 1919 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers

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NAZIMOVA

in

STRONGER THAN DEATH

The big, vivid, dramatic version of J. A. R. Wylie's brilliant story of colorful, mysterious India, in which NAZIMOVA, *as a girl from the dance halls of London and Paris, gives the finest performance of her brilliant career.*

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Directed by Herbert Blache.

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During the recent New York strike

THE HOUSE WITHOUT CHILDREN

By Robert McLaughlin

was selected by

KLAW and ERLANGER

to fill the time in their GAIETY THEATER, where the exceptional success, "LIGHTNIN'" ran for two full seasons

—a Wonderful Endorsement for this Argus Photo-play!

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ARGUS now has in preparation
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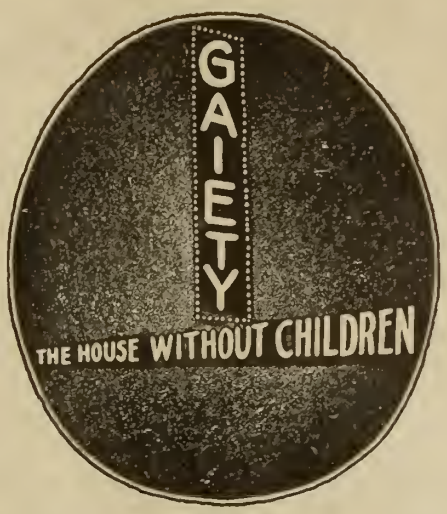

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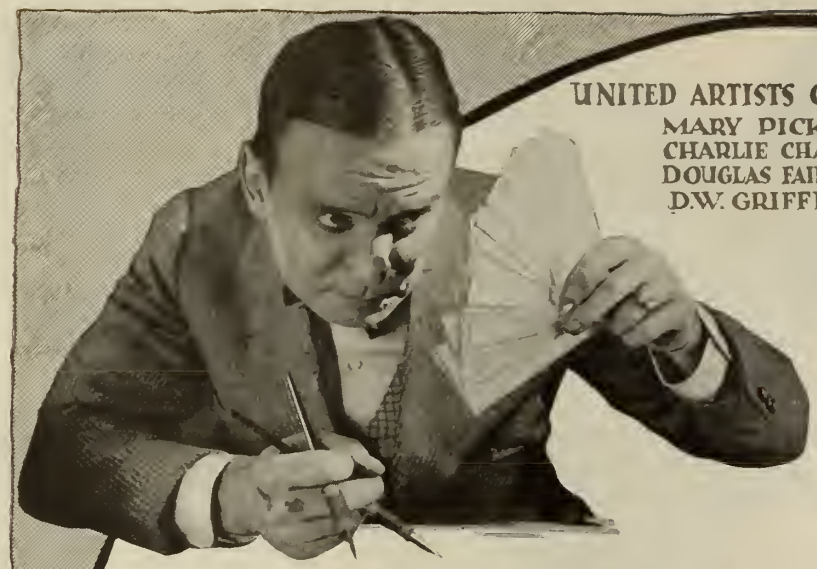

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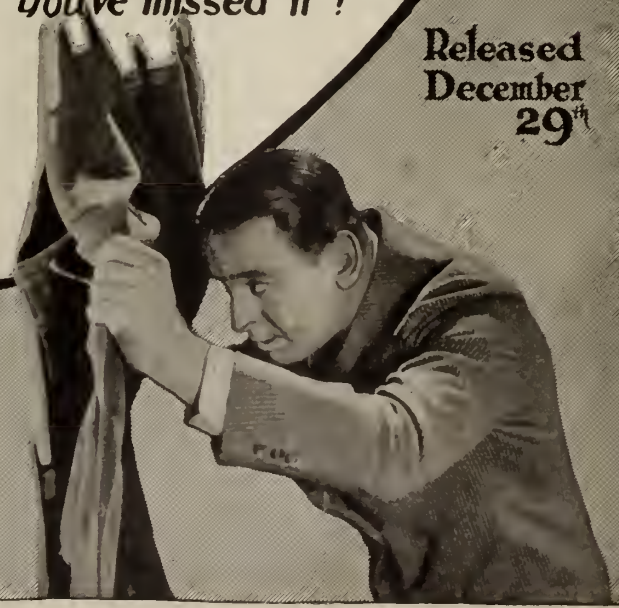

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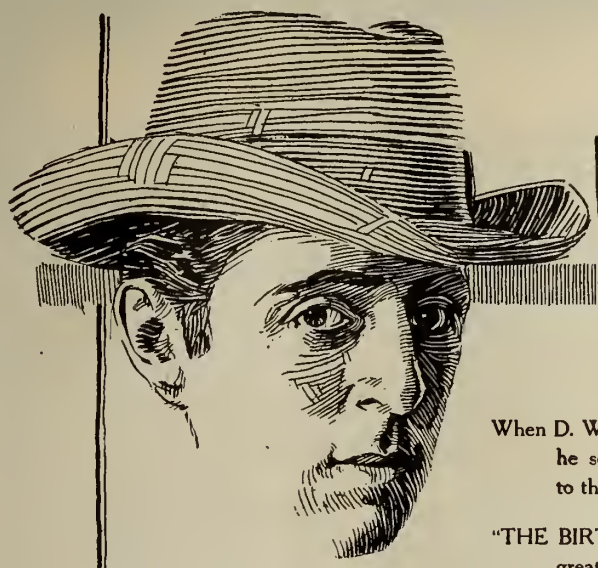

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The press of the country, the leaders of thought and the critics of art and drama, the great public and your fellow exhibitors so proclaim it.

Book "BROKEN BLOSSOMS" for your theatre now. Don't wait for our sales manager to call on you. Cut out the coupon below, fill in your name and address and mail it to your nearest United Artists Corporation Branch Office at once and get full information. It will mean profit and prestige for your theatre.

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presents

ALICE JOYCE

in

"The Vengeance of Durand"

Directed by Tom Terriss

In "The Vengeance of Durand," the current feature at the B. S. Moss Broadway Theatre, Miss Joyce discloses a command of the art of pantomime and of the technique of the motion picture that impresses itself the more forcibly because the picture itself is a particularly fine example of its class.

In story, direction and photography, "The Vengeance of Durand" reflects credit upon the intelligence and skill of Vitagraph's personnel. It was adapted for the screen by Mr. and Mrs. George Randolph Chester from the novel by Rex Beach.

It is a pleasure to recommend this picture, not only to the confirmed film fan but to the casual photoplaygoer as well.
—***New York Evening Mail.***

"The Vengeance of Durand" is a splendid entertainment. It is beautifully produced and wonderfully cast.
—***N. Y. Tribune.***

"The Vengeance of Durand" possesses suspense and real dramatic sweep.
—***N. Y. Morning Telegraph.***

"—produced with excellent judgment as to dramatic effect.—***N. Y. American.***

ALBERT E. SMITH

presents

CORINNE GRIFFITH

in

"The Tower of Jewels"

By Lucien Hubbard

Directed by Tom Terriss

Edited by

Mr. and Mrs. George Randolph Chester

"The Tower of Jewels" opens wide the portals of a hidden realm—the realm of de luxe crime.

It reveals to ordinary mortals an amazing vision of those creatures who employ vast intelligence to the pursuit of burglary.

Corinne Griffith, the star, has the role of a bewitching creature whose charms are the instruments of the outlaw, but whose heart is pure as gold.

Charles Miller
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"The Heart of a Gypsy"

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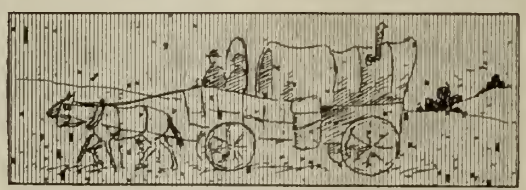

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Are Foresight and Initiative indispensable factors of progress? *History confirms it.*

Is Quality in Production imperative? *Absolutely*

Is National Advertising beneficial and really necessary? *Indisputably*

All of these are component parts of the administration of the Famous-Players Lasky Corporation.

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SERVICE!

The dictionary defines "service" as "the performance of labor for the benefit of others."

That is OUR understanding and *application* of the word.

Famous Players-Lasky service is a SERVICE THAT SERVES.

More than the mere physical handling of film;

More than the creation of exploitation, advertising and publicity material;

More than just the mechanical routine of selling, booking, billing and shipping.

Into each of those functions we put the maximum of effort and conscientious attention.

And—in addition, we make a constant study of the requirements of our exhibitors;

Striving always to anticipate AND SUPPLY their needs, getting behind any plan which we believe will be constructively beneficial to them.

If you are a PARAMOUNT EXHIBITOR you already know these things.

If you are not a PARAMOUNT EXHIBITOR we would like to make you one and through this service *keep* you one.

The Famous Players-Lasky Corporation has three watchwords. They are

QUALITY SERVICE COURTESY

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FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

D.W.GRIFFITH'S

"SCARLET DAYS"

A Tale of the Olden West

GRIFFITH'S NEWEST!

The latest and finest work of the great director of "Broken Blossoms," "The Birth of a "Nation," "Hearts of the World," "The Great Love" and other master pictures.

Griffith's magical art, depicting a new story of the olden West—a story of high-pressure fascination, full of color, impassioned, romantic. A love story that stirs the heart.

It is D. W. Griffith's latest, his newest, his best!

Personally directed by D. W. Griffith
Scenario by S. E. V. Taylor
Photographed by G. W. Bitzer

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Canadian Distributors, Famous-Lasky Film Service, Ltd., Headquarters, Toronto

A Paramount-Artcraft Picture

THOS. H. INCE *PRESENTS*

ENID BENNETT *in*

"What Every Woman Learns"

ENID BENNETT

"ENID BENNETT makes the picture for us"—N. Y. Telegraph. "Plays the part delightfully"—N. Y. Tribune. "She gives an excellent performance"—N. Y. Review. "Good star in elaborately produced picture"—Wid's. "Excellent work of Enid Bennett"—N. Y. Globe. "Youthful, pretty and excellent"—N. Y. Telegram.

Here's a real star who again proves her worth as she did in "Stepping Out." Enid Bennett in "What Every Woman Learns" is a box-office attraction of proven value. "A story that grips, of great market value"—Variety. "A feature that will excite the interest of every married woman in your town"—Wid's.

Play up the star and the story.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General — NEW YORK — Artcraft Pictures

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MARK

STRAND

"A National Institution."

BROADWAY AT 47th ST.

DIRECTION JACK EATON

Continuous Noon to 11 P. M.—Commencing To

Katherine MacDonald in "The Thunderbolt"

THE ROMANCE OF THE STRANGEST MARRIAGE ON RECORD —A FIRST NATIONAL ATTRACTION—

NOTE: MISS MacDONALD'S FIRST APPEARANCE SINCE HER SENSATIONAL SUCCESS IN "THE WOMAN THOU GAVEST ME."

Mack-Sennett Comedy "Salome" vs. "Shenandoah"

A PARAMOUNT ARTCRAFT FEATURE.

CHESTER SCENIC STUDY

STRAND TOPICAL REVIEW

AN EXCELLENT MUSICAL PROGRAM RENDERED BY VOCAL SOLOISTS AND

STRAND SYMPHONY ORCHESTRA

CARL EDOUARDE, Conductor.

RIALTO

TIMES SQUARE

HUGO RIESENFELD, Director

Commencing Today

Bryant Washburn in "IT PAYS TO ADVERTISE"

Mack Sennett Comedy "SALOME vs. SHENANDOAH"

PARAMOUNT-ARTCRAFT PICTURES

RIALTO ORCHESTRA—ROUMANIAN RHAPSODY

F. F. PROCTOR'S

BIG VAUDEVILLE CONCERTS

YVETTE

...tage and musical novelties, with the latest triumph of the Goldwyn studio as the basic unit—Rex Beach's smashing, crashing, red-blooded tale of the big, open, sturdy and snow-clad Northwest, "The Girl From Outside."

To lovers of Rex Beach literature no more need be said—the subject and Goldwyn treatment suggest their own visualization. Supplemental pictures of high standard surround this feature. Also Ned Wayburn's Demi-Tasse Revue is retained intact with additions and changes calculated to give it a new tang, and Arthur Pryor's Capitol Band of 70 pieces is afforded greater opportunity to demonstrate its pleasing possibilities.

give four concerts to-da... P. M.—composite progr... features of the regular... the public these progr... patrons may come wh... they like.

For the information... seats: The latter are h... exclusively from 12:30 r... evening holder from ... Reserved seats always ...

EDWARD ...

RIVOLI

BROADWA...

HUGO RIE...

COMMENCING TODAY

D. W. GRIFF...

Presents

"SCARLET D..."

A TALE OF THE OLDEN WEST

A Paramount-Artcraft Picture

A new Griffith Picture, with all the great director's mastery of color, adventure, plot and characterizations.

Richard Be... George Fawcett, ...

BRIGG'S COMEDY "BURGLARS...

Selections from FAUST with Chorus—RIVOLI C...

Paramount-MACK

Advertisement in New York Papers

RIALTO

BROADWAY AT 42nd ST.

BRYANT WASHBURN

in "IT PAYS TO ADVERTISE"

MACK SENNETT COMEDY

"SALOME vs. SHENANDOAH"

PARAMOUNT-ARTCRAFT PICTURES

RIALTO ORCHESTRA

"ROUMANIAN RHAPSODY"

features?

big exhibitors know it.
the public knows it.
You know it!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

SENNETT *Comedy*

GOLD DUST TWINS
PARIS GARTERS
HIS MASTERS VOICE
ROYAL
AUNT JEMIMA
CREAM of WHEAT
Paramount Artcraft Pictures
Jesse L. Lasky presents
BRYANT WASHBURN
IN
"IT PAYS TO ADVERTISE"
By Roi Cooper Megrue and Walter Hackett
No Doubt About It
IT PAYS to advertise "It Pays to Advertise." It pays to book it for a run, too.
For it's a joyful story that's full of laughs and a consistently amusing plot, and it's the kind that warms the heart and sends see-ers out of the theatre ready to recommend.
Take a tip from the big advertisers. It pays.
Directed by Donald Crisp Scenario by Elmer Harris
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES
A Paramount-Artcraft Picture

holiday season Now

THEN there are the wonderful *Lee* productions of which these are presented for your selection:

TWO LITTLE IMPS,
TROUBLEMAKERS,
AMERICAN BUDS,
WE SHOULD WORRY,
DOING THEIR BIT,
SWAT THE FLY,
TELL IT TO THE MARINES,
SMILES.

week the biggest success in the history of your house-

ENTERTAINMENTS

RIDE TO VICTORY

WITH

ANITA STEWART "IN OLD KENTUCKY"

BY CHAS. T. DAZEY

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A MARSHALL NEILAN PRODUCTION

The GOOD LUCK PICTURE OF 1920

Created under the Personal Supervision of

LOUIS B. MAYER

as a Special Super Production for Road Show Presentation

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Gale Henry

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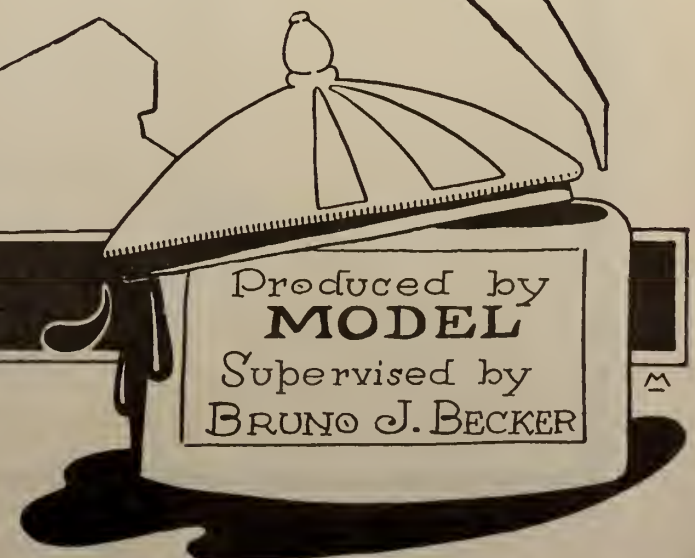
A TWO REEL FUN FEAST COMPLETE
FROM SOUP TO NUTS
A BULLS-EYE!



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729 SEVENTH AVE
NEW YORK

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MODEL
Supervised by
BRUNO J. BECKER

APOLLO TRADING CO.
Foreign Distributors

How Does Hodkinson Get So Many Big Productions?

This is not a question that *we* ask the exhibitors of the country. It is the question that hundreds of exhibitors are asking *us*. The question they ask other exhibitors and the many Hodkinson managers and salesmen.

There was no accident or luck about our getting the Benjamin B. Hampton productions, "The Westerners," the first of the Great Authors' Pictures, or "Desert Gold," the first of the Zane Grey pictures. One year ago Mr. Hampton set out to produce exactly the big pictures that he *has* produced and that you are now playing with such success.

There was no accident about our getting J. Parker Read Jr.'s wonderful "Sahara." Other distributors with less vision and with a lesser knowledge of the kind of pictures that exhibitors want for profit and for popular approval had turned "Sahara" down. Released in hot July, it has made a fortune for its producer and profits for exhibitors everywhere.

There is no accident about the first Dietrich-Beck production, "The Bandbox," now just released nationally. It is a great melodrama and we knew it would be before the scenario was ever set down on paper.

In the next six weeks we will release four more big productions, for which exhibitors will want to save open time.

The W. W. Hodkinson Corporation is getting the big productions because the producers who are making them know before *they* start exactly what they want to make; *how* they want to make it and what it will do for exhibitors after it is made.

It may interest exhibitors to know that every exhibitor who has played one of our big productions on percentage because he thought our prices too high has seen us take more money out of his house on percentage than we asked as a straight rental—most of the time twice as much.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange Incorporated*

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

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516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

SATURDAY, NOVEMBER 22, 1919

We Are Getting On

YOU can't keep a good man down. That remark was passed a long time ago, but it still holds. Perhaps it might even be said about newspapers. We don't like to talk unnecessarily about ourselves, but we can't altogether help feeling, following a month's submergence, that the Moving Picture World gradually is getting back on the map.

We are grateful to our friends for the kind things that they have said about our previous issue. We are striving for improvement. In treading new paths it is to be expected there will be many things to learn. The staff of Moving Picture World has discovered several interesting kinks in a newspaper way during the past three weeks. It is anticipating uncovering several more if the printers do not get back on their jobs.

Nothing is so certain in the publishing business these weeks as uncertainty. Monday morning we hear the pressmen are back at work; likewise the compositors. The Moving Picture World crew gets ready to start a dance around a fire composed of a T-square and a paste pot; of envelopes bearing the incongruous titles of semi-finals and finals; of all the other and strange paraphernalia that creeps into the making of this new-fangled kind of a trade paper.

Tuesday morning out of a sky still far from clear comes the word that the pressmen and compositors have experienced "another think." They are "out," not "in." And there you are!

And here we are. We are gaining knowledge, which according to one wise man is power. In this case the assertion is measurably true. It is power--power to reach our readers without the aid so far as our text is concerned of the Compositor. If it be the will of the Compositor that we go ahead and extend this knowledge in an unusual field of pioneering "we are here to say," as the returned soldiers sometimes remark, that we shall go ahead and extend it.

The editor of this journal, like its founder, spent many weary hours at the case. The past few weeks have provided for the former a new meaning of the expression "reversion to type." And the stray bits of craft lore picked up in country print shops and metropolitan composing rooms have not been found amiss these strenuous times.

Busy days these have been--and there have been busy nights, too--for the men and women who make the Moving Picture World. We may tell you more about it later on--it may not be an uninteresting tale--but in the meantime the readers of the World may be willing to take our word for it that we are getting on.

Get the Public With You

IN THE OPINION of Sydney S. Cohen, president of the New York State Motion Picture Exhibitors League, the motion picture theatre should be developed as the social center of its community. There is every reason to support Mr. Cohen in his contention. Self-interest on the part of the picture showman should be the incentive for developing a species of selfishness that is altogether forgivable.

The more interest the community has in the picture theatre the better off will be its manager. Support of movements for public benefit will result in the showman collecting for his sensible action at the box office. And in times when the showman needs public support he will receive a larger benefit in the reciprocity that will mean his continued prosperity.

Open your theatre to public gatherings at hours when your performances are not scheduled. Christmas is coming and charity organizations may be induced to give the poor a "tree" in your theatre some morning. In many of the smaller towns the picture house is the largest public hall in the community. Open it to public gatherings--make your house a community center.

Make friends with your neighbors even if it costs you money to do so. You'll get yours some day right when you need public support the most.

SHOWING THE SIZE AND POWER OF "SOLDIERS OF FORTUNE," PRODUCED BY ALLAN DWAN FOR REALART

Hoffman Goes to New Post

MILTON E. HOFFMAN has sailed from New York for London, where he will assume the general management of the studio of Famous Players-Lasky British Producers, Ltd. Upon Mr. Hoffman's arrival in London, Albert A. Kaufman, who has had charge of the construction of the plant and its equipment, will return to this country.

The London studio was formerly a center of production activity, but the war having halted the motion picture industry in Great Britain it was necessary to completely remodel the structure and install entirely new equipment. This was a task requiring many months to perform, but under Captain Kaufman's supervision the plant has been gradually transformed into a modern well equipped studio. The work was done according to the most approved American standards.

Under Mr. Hoffman active production operations will be started at once. One company will commence work forthwith. By early spring it is probable that at least three companies will be working simultaneously, with accommodations for more producing units in reserve.

RAPID PROGRESS ON "THE FORTUNE HUNTER"

Earle Williams, Jean Paige, his supporting woman, and the members of the supporting company are making splendid progress on "The Fortune Hunter," Vitagraph's screen version of Winchell Smith's famous comedy drama. Tom Terriss is directing Mr. Williams.

Owing to the widely different scenes the picture cannot be rushed, but Mr. Williams and his fellow actors are keeping everlasting at it and the picture will be ready for release early in the New Year. Meantime another of Mr. Williams' pictures will be released by Vitagraph. This is "When a Man Loves," in which Mr. Williams appears as a titled Englishman. It will be presented during the Christmas holidays.

STERLING FILMS HANDLES HALLMARK PICTURES

I. Soskin, president of Sterling Films, Ltd., of Montreal and Toronto, who recently closed a contract with Frank G. Hall, president of Hallmark Pictures Corporation, whereby Sterling Films, Ltd., will handle exclusively, in the Dominion, all of Hallmark's Famous Directors pictures - twenty-six in all - and its serial releases, which include "The Trail of the Octopus" and "The Sign of the Rat," writes the New York office of Hallmark that the report has been circulated, in Canada, that another distributing corporation is claiming to be the distributor of Hallmark pictures in the Dominion. Mr. Hall, president of Hallmark, states that Sterling Films, Ltd., is the sole distributor of Hallmark pictures in Canada.

ELSIE FERGUSON IN "HIS HOUSE IN ORDER"

A reproduction of the bizarre Bal Masque, which is given annually in Paris by the students of the Latin Quarter, has been built by Famous Players-Lasky at the old Triangle studio in Yonkers for the production of Sir Arthur Wing Pinero's "His House in Order," starring Elsie Ferguson under the direction of Hugh Ford. It is at the Bal Masque that some of the most dramatic incidents in the play took place, and in the screen adaptation it will be possible to show details of the affair that were impossible on the stage. An automobile smash-up is another of the interesting features of the picture adaptation.

"TWENTY THREE AND A HALF HOURS LEAVE" WITH DOUGLAS MACLEAN AND DORIS MAY, AN INCE-ARTCRAFT, IS CORKING COMEDY

PEGGY HYLAND, ENTERTAINING SPIDERETTE, IS AT HOME TO EXHIBITORS IN THE FOX PRODUCTION, "THE WEB OF CHANCE".

COAL SHORTAGE CLOSES THEATRES

With the picture theatres closed at Indianola, Fort Madison and a dozen smaller cities in Iowa because of the lack of fuel, theatre managers will be heavy losers if the strike of coal miners lasts another week.

So far no Des Moines houses have been forced to close. All of the big houses, including the legitimate theatres, have a week's supply of coal, but are unable to obtain more. Many of the picture theatres are in office buildings which use Iowa steam coal, absolutely unobtainable, with the mines near Des Moines closed.

"BUTTERFLY MAN" HALF WAY COMPLETED

While L. J. Gasnier, producer of the Lew Cody vehicles, is in New York on business connected with the distribution and exploitation of the Cody production "The Butterfly Man," the George Barr McCutcheon story being filmed under Ida May Park's direction with Cody in the title role, the production is half way toward completion. J. A. Dubray is experimenting with certain photographic effects, while the settings of Milton Menasco, formerly with Sessue Hayakawa, are of the happiest quality.

TRIANGLE ESTABLISHES EXCHANGE IN MILWAUKEE

On the recommendation of Bert L. Hadfield, who has been supervising the Chicago and Minneapolis exchanges for Triangle, Milwaukee has been made an independent exchange. Milwaukee was formerly a sub-office of Chicago.

The change was decided to be necessary to take care of the increase in business that resulted from Mr. Hadfield's efforts. E. W. Smith has been appointed manager of the office.

Haworth Occupies Griffith Studios

The D. W. Griffith studios at Sunset Boulevard, California, with its entire equipment has been taken over by Haworth to produce special feature productions for Robertson-Cole. This important announcement was made this week by Robertson-Cole following receipt of a telegram from W. J. Connery, acting for the Haworth concern.

As soon as the papers had been signed, it was decided to move in at once. So that there would be no interruption in production scenes were shot by day and the moving was done at night. The moving force worked an eight-hour stretch making the change.

Robertson-Cole announces that Sessue Hayakawa will occupy the studio for his next super production for Robertson-Cole. Haworth is in charge of the Edith Storey productions for Robertson-Cole and will also produce a series of four big specials in 1920.

CHARLES McCLINTOCK BACK FROM CANADA

Charles McClintock, special exploitation representative for Select, has returned to New York from a business trip through eastern Canada. His tour was primarily for the purpose of getting started in a big way Select's exploitation campaign in the Dominion. The campaign includes some of the most expensive plans ever put under way in Canada.

Working from the Canadian home office in Toronto, where Lindsay McKenna has been installed as exploitation representative, Mr. McClintock visited Montreal and intervening towns. Arrangements were made throughout the territory for painted boards and 24-sheet stands in the interest of Selznick stars and pictures.

ALICE JOYCE HAS PLENTY OF ARTISTIC OPPORTUNITIES IN HER VITAGRAPH, "THE VENGEANCE OF DURAND," BY REX BEACH

NEVA GERBER IN HALLMARK'S "THE TRAIL OF THE OCTOPUS"

Pathe Forms Associated Exhibitors; Showmen to Profit by the New Plan

THE ASSOCIATED EXHIBITORS, INC., has been incorporated under the laws of the state of New York. The corporation was formed by the law firm of O'Brien, Malevinsky & Driscoll, on behalf of a number of motion picture exhibitors located at different centres in the United States.

The plan of the Associated Exhibitors contemplates the creation of thirty-two regional districts for motion picture exploitation. A franchise will be granted to a pivotal city in each regional district.

The holder of this regional franchise will become interested in the profits growing out of the distribution of any picture exploited or distributed through the Associated Exhibitors, Inc., in the particular district covered by the franchise holder.

Pathe Will Distribute

Pathe Exchange, Inc., will be the distributing organization, and Charles Pathe and several of his associates will underwrite the activities of Associated Exhibitors, Inc., The plan involves every phase of motion picture activity. It is the purpose of those interested in the combination not only to produce pictures through different unit organizations, but to purchase pictures in the open market, to exploit and distribute the pictures, to put under contract stars, directors, authors and others interested in the motion picture industry.

The regional franchise holders will not only share in the profits of the particular regional district but in addition, by holding the franchise, will secure the product of the associated company. Nothing but high class special features will be marketed.

Paul Brunet Makes Statement

Paul Brunet, vice-president and general manager of Pathe Exchange, has issued this statement: "Among the projects engaging the attention of Charles Pathe on his second visit to America during 1919, the Associated Exhibitors, Inc., is one which has been embodied in the general plan, growth and expansion of Pathe Exchange, Inc.

"It is an efficient plan of production and exhibition perfectly formed, and all of the units thus far in it are strongly established. The plan has been carefully worked out and has received the advice, direction and support of men experienced in the motion picture industry.

"It starts upon a solid foundation backed by abundant capital and based upon sound business principles. It is a large proposition handled in a large way, facts that will be further substantiated when the list of franchise holders is announced.

Involves all Phases of Pictures

"The plan involves every phase of the motion picture industry, and, in the production and acquiring of pictures, it is the purpose of Pathe as the distributing organization to secure the best productions. The Pathe releases for the last year will give some idea of the high mark at which we have been aiming, but the formation of the Associated Exhibitors, Inc., is the culmination of all this planning and striving for perfection."

The Associated Exhibitors will be managed by a Board of directors representing the regional franchise holders, who in connection with Pathe will pass upon all questions arising from the production, purchase or sale of pictures. A meeting of the franchise holders will be held at New York at an early date.

UNIVERSAL HAS MANY PRODUCTIONS READY

In keeping with the announcement made last week that Universal now has a group of productions ready for exhibitors to view, the officials of that company wish to call attention to the November releases which were among the list announced.

November will be a unique month in motion picture history in that it is the month selected to release the Von Stroheim production, "Blind Husbands." Carl Laemmle, Universal's president, made a statement this week to the effect that this production is the most masterly subject ever filmed at Universal City.

Besides this heralded Universal-Jewel production, three of the best Special Attraction productions are scheduled for release. They are "The Rider of the Law," featuring Harry Carey; "The Trembling Hour," a clever melodramatic production with the two stars, Kenneth Harlan and Helen J. Eddy, in the leading roles, and "His Divorced Wife," in which Monroe Salisbury is featured.

NEW BESSIE LOVE PICTURE READY FOR EARLY RELEASE

"Pegeen," Bessie Love's final picture under the Vitagraph banner, will be released before the Christmas holidays. Not only is "Pegeen" the last picture made by Miss Love under her Vitagraph banner, but it is considered by many as quite the best she has made at the Hollywood studio.

Miss Love again portrays a very young girl, but the character is out of the ordinary. It is a more or less pathetic role in which Miss Love has little or no opportunity to display the comedy which has helped to make her famous, but it is full of sympathy and will gain the actress many new friends.

HALLMARK SECURES MARIE SHOTWELL

Marie Shotwell, whose long experience on both stage and screen has won her popularity, has been engaged by Leon Britton, productions manager for Hallmark Pictures Corporation, to play one of the leading roles in one of their productions on which work has been commenced, under the direction of Dallas M. Fitzgerald at the Fifty-fourth street studio, New York. The title has not been chosen. It is a screen version of an original story by Leon Britton. Miss Shotwell's last appearance on the screen was in "The Thirteenth Chair." In the Hallmark production in which Anna Lehr has the starring role, she will play opposite Edmund Breese.

GEORGE SEITZ PULLS A FEW WIRES IN "BOUND AND GAGGED"

BREGSTEIN ON AUBURN THEATRES

Auburn, New York, has a population of 37,000 and is a fine town for a one-night stand although not all the visitors depart the next day. Some are semi-permanent guests at the state prison. According to Mr. Streeter of the Auburn Film Company the motion pictures have done more than anything else to keep the "boys" on their good behavior because if they don't behave they don't see the show. That's the state prison slogan.

One local house is the Regent, which seats 1,550. It is managed by Sam Liebschietz and charges an admission of 15 cents. Another house is the Burtis Grand. This runs vaudeville and pictures. The admission prices are 10, 20 and 30 cents. Cohen & Beban do the booking. Ross & McVoy are the guardians of the Morgan Theatre, which seats 1,200, and charges 15 cents admission.

Another 1,000-seat theatre is the Universal. It is owned and managed by J. Schwartzwalder. Most of the local exhibitors boosted their prices two months ago, advancing from 10 to 15 cents.

I nearly forgot to mention another live wire in the person of Mr. Streeter of the Auburn Film Company, a mail order house. "Mail orders receive as much attention here as if the owner called in person for the purchase," says Mr. Streeter. BREGSTEIN.

GOLDWYN BUYS RIGHTS TO "GREAT ACCIDENT."

Although its run as a serial in the Saturday Evening Post has not yet been completed, the picture rights to "The Great Accident," by Ben Ames Williams, have been purchased by Goldwyn.

This is the second of Mr. William's stories to be secured by Goldwyn, the other being "Jubilo," recently completed with Will Rogers as the star and soon to be released through the Goldwyn exchanges. It is not known what player will be chosen to enact the principal role in "The Great Accident."

PALACE THEATRE OPENS IN ROCKY MOUNT

The Palace, one of the finest picture theatres in North Carolina, recently opened in Rocky Mount under the management of Arrington Brothers, formerly proprietors of the Grand Theatre. The house cost about $90,000. The seating capacity is 900, including a large balcony.

The interior is finished in blue and gold, and light effects similar to the Rialto and Rivoli in New York will be utilized in the presentation of pictures. The theatre is located on the site of the old Grand on Nash street.

DR. BAKER TO EDIT "BETTER BABIES" FOR FOX NEWS

The latest acquisition of Fox Film Corporation on the editorial staff of the Fox News is announced in the completion of arrangements between William Fox and Dr. Josephine Baker, head of the Bureau of Child Hygiene in the Department of Health, New York City. Dr. Baker has accepted the position of editor of the "Better Babies" series just started in Fox News, the semi-weekly news reel just introduced to the theatregoers of the country.

D.W. GRIFFITH'S HERE WITH A WESTERN, "SCARLET DAYS"

COMED? NOT IN THE CHRISTIE COMEDY, "A ROMAN SCANDAL"

Green Resigns from Famous Players; To Reveal Plans on Return from Trip

WALTER E.GREENE, vice president, director and managing director of the department of distribution of the Famous Players-Lasky Corporation, has resigned from that organization. He left for California on November 11 to complete arrangements for carrying into effect a number of plans he has perfected during the past year. Announcement of his future will be made by Mr. Greene upon his return from the coast.

Mr. Greene is one of the best known men in the industry, and one of the pioneers. Nearly twenty years ago he took a traveling outfit through the New England States, the show consisting of a couple of single and two reelers. Success marked the first venture, so he established the first exchange in Boston under the name of the W. E. Greene Film Exchange. Upon the appearance of the first five-reel feature produced by the Famous Players Film Company he secured the franchise for the distribution of these productions for the New England district, at which time he became associated with Hiram Abrams, who was later to be president of Paramount Pictures Corporation and more recently the organizer of the "Big Four."

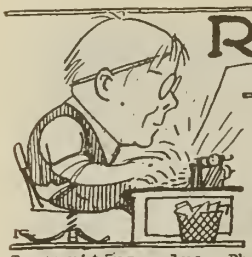
Helped to Organize Paramount

Mr. Greene was one of the organizers of the Paramount Pictures Corporation, and during the early years of that company he was the originator of the Paramount News Weekly, which was later the Paramount Pictograph. Mr. Greene later became the organizer of Artcraft Pictures Corporation when Mary Pickford branched forth to produce bigger and better pictures. With the consolidation of Famous Players, Lasky, Morosco, Pallas Pictures and Paramount, Mr. Greene was made a director of the Famous Players-Lasky Corporation, and later elected to the vice-presidency, at which time he became the managing director of the department of distribution, which position he had admirably filled for the past two years.

Discussing his resignation, Mr. Greene said: "Although it may come as a surprise to many of my friends it has been my intention to take this action for over six months. I have been perfecting plans for big things which will be of greater benefit to exhibitors, but these plans are not yet in such a state of perfection that they can be made public. As soon as I return from California I will make an announcement to the trade which may have rather a startling ring to it."

Hiram Abrams Pays Tribute

Hiram Abrams, of the United Artists Corporation, who has been Mr. Greene's business associate for over fifteen years, said: "I'm surprised only that it did not happen long ago. Mr. Greene's absolute knowledge of this industry, his prestige among exhibitors throughout the entire country for fair dealing and progressive advancement and his standing in financial and business circles has made him one of the really big men in this business. There is no doubt in my mind but that his future plans will be of extreme benefit to the industry, for he has in mind big things and he has had to free himself of big organization details to carry out his ideals."



RAMBLES
with Walter K. Hill

SOME THINGS TO BE THANKFUL FOR:
Two Cent Postage.
The Old Clothes League.
Earl Hudson's Publicity.
Woodrow Wilson's Recovery.
Aisle lights in movie houses.
Governor Coolidge's Majority.
Typewriting plus Photoengraving. Giebler's Rubber-necking in Filmland. David Wark Griffith's Productions. Charley Ray's Appearances on the Photoscreen.

---o---

Was the Old Clothes League inspired by the shows given in cinemas operated by the Old Film League?

---o---

HYMN NO. 23 IN THE RED BOOK

Seems as how a considerable number of movie patrons have adopted as their favorite hymn:

"When I Can Read My Title Clear."

But there are others who will insist that the "mansion" referred to in the original lyrics and craved by the elocutionists shall be built of fire-proof bricks and bear an asbestos roof.

---o---

Promotion stunt for Eugene O'Brien, in "Sealed Hearts":

Accept a stick of sealing wax for admission.

---o---

THE MORNING TONY MISSED A TIP

Living for many years in one neighborhood Theodore Deitrich has patronized the same bootblack, frequently tipping him above the price of a shine because the Italian is hardworking and faithful to his occupation. Conversation frequently flows while Mr. Deitrich gets his morning polish and the other day it turned to the subject of rent profiteering.

"I suppose," said the sympathetic Mr. Deitrich, "the raise in rents affects you as well as the rest of us?"

And Tony said (in dialect we shall not attempt):

"Yes, indeed. I tried to raise the rent in my two apartment houses up town and everybody moved out."

---o---

Not forgetting that picture enjoyment would be much enhanced if the title-reciters would adopt the cardinal virtue of the clam.

---o---

For a space-stealing name who can even tie the moniker dragged around by Count Erich Oswald Hans Carl Maria Stroheim von Nordenwall? It's worse than the official designation of some fillum magnates.

---o---

AN EXAMPLE IN DRYER MATHEMATICS

He had been drinking 2.75 and "chasing" it with 1/2 of 1 per centum for the entire evening. When closing time arrived he was within a fraction of being drunk.

---o---

Anticipating a deluge of imitation titles to follow Griffith's "Scarlet Days" we suggest:

"Black Friday" "Blue Monday" "Wash Day"
"Fish Day" "Half Holidays" "Pay Day"
and "Double Feature Day."

---o---

GOLDING'S GOLDEN OPINION

You might have missed it in Empy World's report of the Picture Showman's Convention in St. John, N. B., where Walter H. Golding, manager of Keith's, then and there declared that Chautauquas amount to nothing more than "sanctified and glorified vaudeville by a lot of moth-eaten barnstormers." Which we'll say is a bit of all right!

---o---

"Should a Woman Tell?" (Screen Classic) and, having done so, "Should a Husband Forgive?" (Fox) are more or less important questions before the movie houses. "Blind Husbands" (Universal) and "Almost a Husband" (Goldwyn) should not participate in "the final analysis" the pufficiete like to roll over their mimeos.

---o---

As an advertising caption Photoplay Magazine declares: "He taught another man to make love to his wife." Reads exciting, but Fred Niblo does that in directing Enid Bennett.

---o---

CONSOLATION FROM THE PHONE BOOK

The bitterenders are moving into local telephone zones that give them a mental thrill when they call up the folks in these days of fractional moisture.

Jamaica and Bedford for the rum drinkers; Orchard for those who cling to hard cider; Hunter's Point for those who formerly were "first over the bars"; Flushing for the whiskey poker players; St. Nicholas for the few who still believe in Santa Claus and that the Constitution can be declared unconstitutional, and Rector and Knickerbooker for those who recall the days of public houses and booze with a kick.

Hanover was never in favor during the deluge. On the morning after the victim was apt to be too explicit and utter: "Is this 1 double-0,0 Hangover?"

---o---

Farmers have an advantage in being able to tap their silos for juice that delivers the kick. Have a little silo in your home.

---o---

A professional photoplay reviewer declares that he "bisects" a plot before he starts writing his story. And the same man recommends "fitful music" as an aid to film presentations.

---o---

ARTHUR MAC HUGH, BEING DULY SWORN, SAITH:

"The costumes used in 'The Parisian Fashion Frolic' are deposited nightly in a vault for safe keeping."

Not to discount too much Mac Hugh's trusty imagination and keeping in mind the costuming of "girl acts" the "vault" may be safely reduced to one drawer in a safety deposit basement.

---o---

"What Every Woman Wants" has been followed on the screen by "What Every Woman Learns." For the benefit of title-hounds we suggest that the following are still unattached:

"What E. W. Likes," "What E. W. Needs," "What E.W. Despises," "What E. W. Does," "What E. W. Knows and (particularly good for silent drama) "What Every Woman Says."

---o---

GIVING A THOUGHT TO BROADWAY MANAGERS

It would be of undoubted benefit to the Capitol, Strand, Rivoli, Winter Garden and Iceland Skating Rink if the elevated structure that crosses Broadway at Fifty-third street were painted white or some light tint. That would cover up, by day, the rusty eye-sore that is an offense to civic decency.

By night it should be strung with vari-colored lights with two or three fleming arcs to put a punch into the illumination and attract the strollers from Longacre Square. And what a spot it would be for some moving picture night-sign that embodied the light effects that would lure the strollers just like flies!

FIRST PRINT OF "TOBY'S BOW" IN THE EAST

A print of "Toby's Bow," the Goldwyn picture which Tom Moore completed at the Culver City studios just before he came east to make exterior scenes for his next production, has been received at the New York exchange. It was run off at a special showing attended by Samuel Goldwyn, other executives at the home office, and Mr. Moore, who did not have an opportunity to see the completed product before he left California.

"Toby's Bow," an adaptation of the play of the same name by John Taintor Foote, which proved a success on the stage, was directed by Harry Beaumont from a scenario by Edward J. Lowe. As a photoplay, according to the Goldwyn committee that viewed the film, it offers a story of unusual interest and heart appeal, in which the Goldwyn star has every opportunity to reveal the charm of his personality. Also there is a particularly fine part for Doris Pawn in the character of a southern girl.

Special Edition of

Cine Mundial

JANUARY 1920

ADVERTISING FORMS CLOSE DEC. 15, 1919

The One Sure Fire Way of Reaching the Most Active Buying Export Market of Today — not Paralyzed by the Prevailing Rate of Foreign Exchange!

1916-FOURTH ANNIVERSARY-1920

F.I.L.M. Club Holds Beefsteak

THE F.I.L.M. Club of New York City held a beefsteak dinner at Healy's on Saturday evening, November 8. About 150 members and guests participated. The satisfying of the inner man was interspersed with several vaudeville numbers and the beguiling music of a colored jazz quartet.

Without the aid of 2.75 the whole affair was one of melody and mirth. In a burst of spontaneous combustion Bert Sanford, of Pathe, put the professional Salome, who preceded him, to blush by his terpsichorean interpretations.

After the feasting and frolic Sam Eckman, treasurer of the club, who presided, appointed I. E. Chadwick to act as toastmaster. Mr. Chadwick said he would commit the exchangemen to silence and call upon the exhibitors to express themselves about the merits and demerits of F.I.L.M. clubs in general and the New York club in particular and hoped they would do so without fear or favor.

Sydney Cohen, president of the New York Exhibitors State League, said: "I have nothing but praise for the film clubs. They have been helpful in many ways and brought about an intimate fellowship between exhibitors and exchangemen. I believe in organization and point with pride to the election of Mayor Lunn of Schenectady. Utica won Sunday opening on referendum; likewise Mount Vernon through the efforts of organized exhibitors.

Pacific Coast Magnate Talks

E. B. Johnson, secretary of the Turner & Dahnken Circuit of San Francisco, said: "The film clubs serve their purpose, not only in the adjusting of differences between exhibitor and exchanges, but in getting together elements in such affairs as we have enjoyed this evening."

William Brandt, president of the Brooklyn Exhibitors League, said: "I am in favor of F. I. L. M. clubs, particularly their dinners. They bring the exhibitors in close touch with the men they otherwise deal with only behind their desks."

Charles O'Reilly said: "I commend the F.I.L.M. Club for its efficiency as a much needed and constructive organization. Well organized exhibitors associating with the film club can accomplish wonders. It is too bad we haven't got a well organized National Association. If we had then we would have a combination that would be a power in the industry."

Those Who Dined and Thirsted

Among those present were Bernard H. Mills, D. Beck, Harry Brandt, William Brandt, Sydney Samson, Isidor Goetz, Milton J. Swartz, Norman H. Moray, Robert S. Wolff, C. W. Mott, William H. Hollander, Bert Knobel, Bert Sanford, Louis Rosenbluh, S. J. Swartz, Dave Rosengarten, Max Talder, Murray Rosenbluh, Abe Burnstein, S. J. Schaefer, Morris A. Kashin, M. C. Hughes, Hy Gainsborg, Julius Singer, N. J. Mallon, A. V. Filben and R. Wolff.

William Marsh, M. S. Felder, I. J. Schwartz, Sam Bach, Charles A. Goldreyer, Joseph Klein, B. Johnson, R. H. Clark, Lester W. Adler, Charles Steiner, Jack Schwartz, H. Weisner, Ike Hartstall, D. Sneider, R. J. Tonry, Joe Weinberg, J. J. Darcey, H. L. Lyons, L. L. Lyons, L. L. Baren, W. E. Raynow, William Weisfeld, Sydney S. Cohen, Charles R. O'Reilly, Henry E. Friedman, Thomas J. Connors, Sam Sonin, Henry Siegel, S. P. Reiben, A. R. Reiben and William Burnstine.

Wilton Blumberg, Henry Ginsberg, Marcus Miller, Ira H. Simmons, F. J. Willis, A. Blumenstein, S. Harris, E. Mayor, L. Solmeider, A. E. Rohlfs, R. W. (Yiddish) McNevins, Nathan Hirsh, H. H. Eckman, Philip Lewis, R. J. Clark, Ben Levine, Mack D. Weinberger, James M. Ashcroft, N. E. Mallouf, J. Bellman, Henry Fried, Howard S. Hummel, George Steiner, Jack M. Kaplan and L. Soutnor.

Dick Perry, Charles H. Moses, Samuel Zierler, Fred E. Baer, Dave Sohmer, W. C. Herrman, George Uffner, Charles Rosenzweig, L. B. Metzger, Hall H. Spector, H. H. Hirschlin, Foster Moore, C. B. Hoy, Charles Steiner, William Heilkemeier, Samuel Marcorice, William S. Schwartz, Henry Cole, Lieutenant Jacques, Sol Title, Louis Geller, Ben Janowitz, Max Tellerman, Al Kudroff, I. E. Chadwick, S. P. Reiben, I. Wormser, Ben Steiner, Sam Spedon, Nathan Beier and Al Scutnor.

SPEDON

MAY ALLISON, A HOLDING COMPANY IN "FAIR AND WARMER"

ROBSON IN "BUTTERFLY MAN" CAST

Andrew Robson, erstwhile stage favorite, and one of the best-known character men in pictures, having finished with Dustin Farnum, has been engaged to support Lew Cody in "The Butterfly Man" under Ida May Parks's direction. Robson was in the all-star cast of "The Beloved Cheater," the premier Cody release filmed at the L. J. Gasnier studios. Augustus Phillips, a popular leading man in stock, has also been added to the cast of players supporting Lew Cody.

SHOWING THE DRAMATIC TINGE OF "WHO'S YOUR BROTHER?" THE CURTISS PICTURES FEATURE WITH EDITH TALIAFERRO

DORIS KENYON IN "THE BANDBOX," HODKINSON RELEASE

ROWLAND & CLARK HAVE PRETENTIOUS BOOK

One of the most pretentious announcements issued by a theatre or chain of theatres has been gotten out by the Rowland & Clark Theatres, Pittsburgh. It is a sixteen page book, 8 by 11 inches to the page, printed in two colors on enameled stock. The book has an attractive hand-lettered title page and contains portraits and biographies of stars who appear at the various R. & C. theatres, also group pictures of the theatres and managers, in addition to the greeting and promulgation of the policy of the R. & C. theatres. The book was compiled by publicity Manager Samuel Sivitz.

FIRST FAMOUS DIRECTORS PICTURE COMPLETED

Dallas M. Fitzgerald, who is directing the first production for Hallmark Pictures Corporation series of twenty six Famous Directors' Pictures from an original story by Leon D. Britton with Anna Lehr starred, supported by Marie Shotwell, Edmund Breese, Wallace Ray, George Cooper, Glenn Kunkel, Joseph Granby, Edward Elkas and James Cullen, announces that the actual production work on this picture will be completed this week. The title of the first Fitzgerald picture has not been given.

NOBLE TO DIRECT OLIVE THOMAS

Myron Selznick has decided that John W. Noble, the latest acquisition to the Selznick megaphone forces, will direct Olive Thomas' fifth Selznick production, now proceeding under its working title, "Out of the Night." Josephine Miller is the author of the magazine story on which the picture is based. Miss Thomas will appear in this feature following "The Girl from Out There," a Ralph Ince presentation.

Whaddye Mean, Tipless Ushers?

WHEN they saw the prospects of oodles of dimes and jitneys never getting into their itching palm, some of the ushers at the Capitol Theatre went on a strike before the new house had been in commission a week. To be sure all of the ushers had been told by the management that the Capitol was a strictly no-tip house when they signed up to snatch coupons, pass programs and point in the general direction of an empty seat.

But they were told this before the house was opened and before the crowds began to surge up the wide stairways and stream down the aisles. To the itching palm laddies it looked an easy matter to snare a tip when offered or to force one when patrons acted tip shy. The superintendent of the house couldn't be everywhere--and the itchy palms could!

Matters ran along fine for several days. At last the papers had run out of publicity on the new house. The Capitol has ceased to be a half-column wonder in the eyes of city editors. Ben Atwell was getting right up against the age-old proposition of stealing space while "the old man" napped at the city desk.

Stories about the directorate; paragraphs about the number of bricks used in the fire-proof chimney; praise of the management and its enterprise having been used to a greater or less extent by papers trade and papers daily--the lapse of time indicated that Ben Atwell might be expected to make a move.

The no-tip clause in the ushers lease on the Capitol's patrons having been previously "planted" in programs and stories, Benjamin bethought himself--and called a mimeographed strike among the itchy palms. The thing broke as far as four inches into the Times.

Alison Smith gave her whole movie department in the Globe to the time-and-a-half-for-no-time-at-all move the eczema-fisted seat slammers at the Capitol had pulled on the city folk who had come within reach and had, up to the fatal hour, gone unkicked. The strike was a whale of a success--even as much of a whale as the Capitol is among theatres.

Twelve of the gyppers threw off their uniforms and began working on the contract keepers among the total staff of thirty-two guides. They didn't wait to picket on the outside of the building--the strikers put the stuff on right then and there.

The crowd became more interested in the strike than they were in why Doug Fairbanks couldn't play the Capitol for life. And when it had gone far enough to make good for the story Izzy Innbad, the strike leader, was led off to a police station and Ben Atwell rushed the yarn down to the papers.

The Capitol is still running. And the way to get a good seat is very much like the method said to be employed in other theatres where there is no no-tip clause in an utterly keepless contract with ushers

E. H. HIBBEN IN DENVER FOR FOX

E.H. Hibben succeeds H. C. McDonald as managing director of the William Fox Strand and Plaza theatres in Denver. Mr. McDonald returns to the east to take up other duties with the William Fox organization.

EUGENE O'BRIEN PLAYS ON FAIR HEART STRINGS IN HIS NEWEST SELZNICK, "THE BROKEN MELODY"

A. H. Giebler Looks Over Los Angeles

HARRY RAPF has arrived from the East to be production manager of the Selznick productions that will be made in the West during the coming year. Accommodations have been secured at the Brunton studio for a number of producing units which will be assembled from local players in course of time to work in Selznick Pictures, of which it is planned to make fifty-two in the next twelve months.

W. A. Mack, who has been with Selznick Pictures in the East, will be business manager for the western forces.

HIPPODROME CIRCUIT LEASES NEW THEATRE

The Hippodrome Moving Picture Circuit, which operates theatres in Eureka, Sacramento, Stockton and Oakland, has taken a twenty-four year lease on the new theatre in the Markwell building, Long Beach, the consideration involved being in the neighborhood of $750,000. The owners of the Hippodrome Circuit are I. C. Ockerman, Sam Harris and Adolph Ramish.

The theatre in Long Beach will contain 1600 seats. A $50,000 organ will be one of the features, and from the theatre the patrons will be able to obtain a view of the ocean. But one other theatre in the country is said to offer this attraction.

SID GRAUMAN RECOVERING SLOWLY

Sid Grauman, of the Grauman Theatrical enterprises, who has been ill for several days, is recovering slowly. Mr. Grauman, when he was too ill to leave his room, was not too ill to formulate new ideas and plans which he says he intends to put into effect as soon as the new Grauman Motropolitan Theatre, soon to be erected on Sixth and Hill streets, is completed. One of these plans is to have a 100-piece orchestra for the new playhouse. Victor Herbert, noted composer and conductor, has promised Mr. Grauman to be a guest conductor at one of the Grauman houses later on.

AERIAL DERBY COMMISSION VISITS GOLDWYN

Commodore Louis D. Beaumont, president of the aerial commission to arrange the around-the-world flying derby, and his staff were visitors at the Goldwyn studios recently. The party was entertained at lunch with Madge Kennedy, Pauline Frederick and Jack Pickford. The commission left Los Angeles November 3 for Siberia and the Orient to complete arrangements for the world flying trip.

HERMANN COMPANY PRODUCING IN SANTA MONICA

The Hermann Film Corporation, with a studio in Santa Monica, has begun production on a new story in which Charles Meredith and Margery Wilson are featured. The company has a well equipped plant in the beach city. E. P. Hermann, president of the company, will go to New York in the interests of his company within a few days.

HARRY BALLANCE WINS PRIZE

Harry Ballance, manager of the Los Angeles branch of Famous Players-Lasky exchange, has received the first prize awarded by the home office for the greatest number of Paramount-Artcraft pictures booked during the National Paramount-Artcraft week, which extended from September 1 to September 8.

VITAGRAPH BUYS MORE LAND

The Vitagraph Company has made arrangements to purchase ten acres of ground adjoining the nine acres now occupied by the studio in Hollywood. The new property embraces the hills to the east of the present plant, and work is expected to begin immediately on the erection of permanent sets on the new lot. Already a mammoth pool, large enough to accommodate a number of small boats, has been constructed on the side of the hill. The natural slope of the hill on one side of the pool makes a fine landing place for stories requiring that sort of setting; and the opposite side of the pool, from which the land drops away at a stiff angle, permits the construction of artificial streams supplied with water from the tank when it is emptied.

WARWICK CHECK STARTS ACTORS' FUND CAMPAIGN

Robert Warwick's check for $1,000 for two tickets to the performance to be given at the Mason Opera House on December 5 for the benefit of the Actors' Fund started the drive in Los Angeles for this city's quota of $45,000 in the grand total of the $2,000,000 that is expected to be gathered in theatres throughout the country on Actors National Memorial Day. Many playhouses in Los Angeles have promised to donate a share of their proceeds on that day to the fund, and special matinee performances will be given at the Mason, Majestic, Morosco and other theatres.

DOUBLEDAY PRODUCTIONS

The Doubleday Productions Company is a new organization that has been quietly producing pictures at the Bronx studios in Edendale for several weeks. Ovid Doubleday is president of the company, and Charles Meck is manager. Two companies are at work at present, one making two-reel western dramas and the other comedies. L. S. McKee is directing the two-reelers, which are being made from stories by William Mong. Harry Moody is directing the comedies. Seven of the pictures have already been completed by the company.

SULLIVAN TO TOUR EUROPE

C. Gardner Sullivan, for several years head of the scenario department at the Inco studio, has been granted a two years' vacation by Mr. Ince, which he will spend touring Europe. Mr. Sullivan will be accompanied by his wife, and they will make their headquarters in London while not actually traveling.

EVA TANGUAY TO JOIN FILM COLONY

According to announcements made by Ed Rosenbaum, Jr., Eva Tanguay is motoring to Los Angeles from the East, and will occupy a house in Hollywood which she purchased recently, while she makes a series of film productions in the West this winter. Mr. Rosenbaum, who was Miss Tanguay's manager on several eastern tours a few seasons ago, will be her manager in her film activities. Another producing unit besides Miss Tanguay's will also be under the management of Mr. Rosenbaum.

WEDDINGS

Hurst-Nova--Paul C. Hurst, director at the National studios, and Hedda Nova, star in "The Spitfire of Seville" and other recent features, were married last week, the pair eloping to Santa Ana to be married, and not telling their friends until after the ceremony had been performed. Mr. Hurst directed Miss Nova in "The Woman in the Web," about three years ago, since which time the two have been very close friends. Miss Nova recently purchased a home in Hollywood, in which the newly married pair will live. Hedwiga Peonie Kuszwiski is the name the actress affixed to the marriage license. She was born in Odessa, Russia, twenty four years ago. Mr. Hurst was just recently divorced from his former wife, Mrs. Mildred Hurst.

Brown-Cooper--Edna Mae Cooper, of Lasky's players, was married last week to Karl Brown, of the photographic division. Wanda Hawley and Lois Wilson were matron and maid of honor, and the ceremony was performed at the home of the bride's mother. Miss Cooper appeared in Cecil De Mille's "Old Wives for New," and other productions.

Dowling-Mohrman--Pat Dowling, publicity director of the Christie Film Company, and Miss Ruth Mohrman, of Canton, Ohio, were married on October 25. Rev. H. H. Dowling, father of the groom, performed the ceremony.

Richardson Criticises and Praises

IN SO FAR as concerns the motion picture industry, I regard Toronto as the leading city of Eastern Canada. The theatre managers of Toronto are, for the most part, wideawake and progressive showmen. The projectionists of the city are, taken as a whole, keen and energetic men, and local union No. 173 is a body which does business in a businesslike way. This latter is perhaps largely to be credited to C. A. Dentleback, president; William Covert, fifth vice president of the I. A. and business agent of local No. 173, and H. Jones, secretary; A. J. Mc Cracken, treasurer; O. L. Smithers, S. I. Wells, vice president; A. A. McMahon, R. C. Higgins and William Steele, who constitute the executive board of local 173.

The local itself comprises 169 members. William Covert, fifth vice-president of the I. A., and business agent of No. 173, is one of those men whom it is good to know, active, energetic and clean as a pin. The projectionists of Eastern Canada have much to thank William Covert for. He is and has been not only a staunch advocate of their interests, but an able representative of the international organization in that territory as well. Local No. 173 has just secured the signing of its new contract which goes as high as $38 a week.

Proposes Examining Board

Local No. 173 proposes introducing a new proposition and one which on the face of it looks good to us. It proposes to submit to the government of Ontario a proposition for the formation of a projectionists' examining board as follows: Three projectionists, two exhibitors and one exchangeman. The proposal will be that the exhibitors of Ontario shall guarantee to employ none but union men, and that the Ontario government shall license only such men as have passed the examination prescribed by the board of examiners. This is at first proposed only for Toronto or the territory within the jurisdiction of No. 173. Later, however, it is hoped the plan can be extended to cover the entire province.

Having passed the examination and received license the union will stand responsible for all damage done to the film by the projectionist. This sounds queer until you understand that no Toronto projectionist is obliged to run a projection machine which is not in perfect condition. If the machine is not in perfect repair he runs it at his own risk. The exhibitor must supply any and all repairs required. In this connection it must be understood that the Ontario government is considering the proposition of licensing film exchange inspectors and holding them directly responsible for any film sent out in anything but first rate condition.

Criticises Projectionist

While in Toronto we did not visit many theatres because, first, we had pretty thoroughly inspected them a year ago, and second our physical weariness, after hundreds of miles of frightful roads, made rest imperative. We did, however, through the courtesy of J. B. Cronk, general manager of the Allen Theatre Enterprises, visit the Allen Theatre, on the evening of September 22.

Now it is not a pleasant thing to be most cordially received and entertained by a theatre management, and then to criticise the projection room; but that is what we must do. The man in the projection room of the Allen at that time (not brother Smithers) has little to be proud of. Imagine a beautiful and costly theatre filled to overflowing by an audience which had paid a good admission price, a feature photoplay such as "Sahara," and the picture actually running out of frame for at least twenty-five feet, until the audience began to clap its hands. Then again the reels were apparently in places very oily; and you can imagine what the man in that projection room was responsible for.

While in Toronto I had both the honor and pleasure of meeting the executive board of the Motion Picture Exhibitors Protective Association of Ontario, of which J. C. Brady, manager of the Madison Theatre, Toronto, is president, and of which Thomas Scott is secretary and manager. I was most favorably impressed with the personnel of the board, and more favorably impressed with what they had to say.

Speaks to an Audience of 214

After the shows closed on the night of the day of my last stay in Toronto, 214 projectionists, exhibitors, managers, and exchangemen gathered in the Star Theatre to hear my address on the "Optics of the Projector." William Covert was in charge of the meeting and introduced the speakers. Mr. Scott, secretary Exhibitors Association, and one of its officers whose name I unfortunately did not record, spoke briefly with regard to Toronto affairs. Also there were plenty smokes provided by local No. 173, the affair being a smoker. Incidentally William Covert is a very able I. A. official.

Next morning we pointed the nose of our gasoline go-devil south over a billiard road, and arrived in Hamilton in less than two hours. At the time of our visit a labor congress was in session in Hamilton. This congress had 900 accredited delegates, and Hamilton not being a large city, its hotels were as full as a small boy after his Christmas dinner. But the boys had found a place for us, so all was well.

I had visited Hamilton about a year previously, and am well pleased to note considerable improvement in screen results; also it seemed to me the projection rooms and equipment were in better condition. Taken as a whole the projection rooms of Hamilton are not good, though there are one or two exceptions. Some of the rooms are entirely too small, and some of them are badly located. It is not reasonable to expect one to deliver high-class screen results unless he be given proper equipment and a room of sufficient size, located properly from the projection viewpoint. In one theatre, the Princess, I found Brother Hugh Sedgwick working under poor conditions indeed, and delivering remarkably good results, nevertheless. His projection distance is thirty feet, and the picture is of good size too.

Added to this handicap, the room lacks so much in front to rear depth that there are only about 16 inches between the back of the lamphouse and the wall, and that, too, without the lamphouse pulled back to where it probably ought to be.

Loew's Hamilton Theatre is a spacious, modern theatre with a fine projection room. The chief items of equipment consist of two Power's 6B and two Martin rotary converters. The equipment is in excellent condition, and shows intelligent care on the part of M. Barleman and H. Usher, projectionists. The boys have attached a small shaded electric light to the left-hand side of the upper magazine, so that the light shines through the two magazine windows and illuminates the interior of the magazine. Good scheme. A magnetic cutout is used, which operates to shut off the light automatically in case the film breaks. The rewinder is inclosed and is geared down.

The Temple Theatre has a heavy pitch and a small projecting room. Its screen is brilliant from the main auditorium, but fades away badly from the balcony view. We visited several other theatres in Hamilton, but space forbids detailed mention.

Talks for Two Hours

In the evening the theatre men of Hamilton gathered in the auditorium of one of its theatres, where we addressed them for more than two hours. Afterward the men were kind enough to refer in highly complimentary terms to what we had said. The gathering then repaired to a banquet hall where a dinner was served. I don't know what the boys paid for that spread, but it certainly left nothing to be desired. We did not reach the haypile in friend hotel until after 3 a.m.

RICHARDSON.

ANNOUNCES RELEASE DATE FOR "THE CAPITOL"

W. W. Hodkinson Corporation announces the release on December 7 of Leah Baird in Augustus Thomas' stage success, "The Capitol," an Artco production made under and directed by George Irving.

EXHIBITOR AND PRODUCER CO-OPERATE IN PRESENTING EMILE CHAUTARD'S "MYSTERY OF THE YELLOW ROOM"

REAL showmanship was evidenced in the manner in which "The Mystery of the Yellow Room" was put over at Moore's Rialto Theatre, Washington, D. C. It is not often that an exhibitor and the producers go to so much trouble to introduce a film in Washington.

Apparently Realart decided to do the thing up brown, for the start was made by marshaling in New York representatives of the several motion picture trade papers for a visit to Washington. Upon arrival here they were met by a delegation headed by Bert Adler, and were piloted to the Rialto for a view of Constance Binney's first Realart production, "Erstwhile Susan."

After the show all went to the National Press Club for supper as the guests of Tom Moore. It was well along in the wee sma' hours when the discussions of closer co-operation between the trade press and the daily papers were concluded. It seemed to be the general opinion that greater results could be obtained from trade and daily paper advertising than from any other medium of publicity.

Visitors Taken Around City

Sunday morning was devoted to "Rubbernecking in Washington," the visitors being taken in machines for a view of the Government buildings and other places of interest in and around the Capital. Mr. Adler and E. O. Childs, of Realart's exploitation staff, were very active in making the stay of the trade paper men pleasant.

Emile Chautard, producer of the picture, with Mme. Chautard, also came to Washington to supervise an elaborate prologue, which was put on in connection with the picture. An entire scene from the photoplay was put on by members of the original cast.

The visiting trade and daily paper men occupied a box on this occasion, and it was unanimously agreed that the prologue was well put on and the picture itself a real thriller. The special musical numbers rendered by an augmented orchestra, under the direction of Daniel Breeskin, were also favorably commented upon.

In addition to those mentioned above there were present at the various events Charles S. Hastings, Exhibitors Trade Review; J. S. Dickerson, Motion Picture News; Clarence L. Linz, Moving Picture World; J. W. Alicoate, Wid's Daily; Walter C. Coates, Washington Times; B. G. Bryant, Washington Herald; Will C. Smith, Nicholas Power Company; Kemper F. Cowing, publicity; W. H. Rippard, Washington manager for Realart; Herbert Griffin and Ben Davis. LINZ.

RAPF ANNOUNCES PRODUCTION PLANS

Harry Rapf, in charge of production at the Selznick West Coast Studios, announces the purchase of several famous stories which are now being picturized and enacted by all-star casts for release through Select Pictures Corporation to National Picture Theatres, the new exhibitor co-operative organization founded and incorporated by Lewis J. Selznick.

Heading the list of productions now in the course of making under the personal supervision of Harry Rapf are "Just a Wife," one of the Belasco stage hits, and "Blind Youth," in which Lou Tellegen scored his most decisive dramatic triumph during its run as a stage play.

Announcement is also made that the production schedule arranged by National Picture Theatres, Inc., calls for one release every two weeks, the first of which is "Just a Wife," definitely scheduled for nationwide distribution on January 1, 1920.

WILL ROGERS JUBILATES IN GOLDWYN'S "JUBILO"

WORK WELL UNDER WAY ON "PIERRE LE GRAND"

Work is progressing well on "Pierre Le Grand," the title under which William Farnum is making his newest Fox production. J. Gordon Edwards, the director, is well pleased with the work of the company, which has been in Canada taking exteriors around Quebec.

Gladys Coburn, Betty Hilburn, Robert Cain and Paul Caseneuve are in the cast.

Since he undertook his new role William Farnum has become a violinist. The famous actor has the temperament of a musician, and says the taste he has had of the violin has simply been an appetizer; that hereafter he will devote an hour a day to practice.

MILLER COMPLETING RACING STORY

The screen version of Clinton H. Stagg's automobile racing story, "High Speed," is nearing completion under the direction of Charles Miller at Hallmark Picture Corporation's New York studios. Edward Earl, who will be remembered for his work in the O'Henry pictures produced by Vitagraph, and Gladys Hulette, formerly star of Thanhouser and Pathe productions, have the starring roles. Roy Vaughn is cameraman. Charles Miller is personally directing the production, assisted by Albert Cowles with Leon Britton as supervisor. The screen adaptation was made by John J. Clavey of Hallmark scenario staff.

HARRY POLLARD BEATS THE PROFITEERS

Harry Pollard can by no means be compared with Jack Dempsey in the new Rolin comedy, "Order in the Court," which will be released by Pathe on November 23, but he shows that with a little diplomacy even the strongest armed profiteers can be beaten at their own game.

Harry is confronted by his creditors who have joined the profiteers. He then escapes from them only to be pressed into jury service, which has its brighter side when he finds himself seated beside a fair member of the jury. The fun commences when all his creditors are marched into court charged with profiteering, and as foreman of the jury Pollard gives out the verdict of "Guilty." What follows is the usual brand of fun characteristic of the Rolin Film Company.

WILLIAM RUSSELL BACK IN LOS ANGELES

William Russell, Fox star, following ten days vacation spent at Oklahoma City, has reached Los Angeles, where he and Emmett Flynn, his director, with C. R. Wallace, the film and scenario editor, are studying plans for the making of a picture based on Paul Dickey's story, "The Lincoln Highwayman."

The interiors for this picture will be made at the Fox west coast studios, while the company will go to the Lincoln Highway, at that point where it traverses the Rocky Mountains, to take exteriors.

PATHE NEWS SHOWS PARACHUTE DROP

A number of exclusive features in Pathe News Number 89 makes this issue one of the most unusual of the year. Among these is a fine "shot" of Miss Di Villers, who is said to be the first woman to jump from an airplane. This picture was taken by a Pathe cameraman from an accompanying machine.

Another feature shows the popular demonstration at the official proclamation of the Austrian Republic in Vienna. President Seitz, the recently elected executive, addresses the jubilant throngs on the holiday celebrating the birth of freedom. The history-making addresses are followed by a gala review of the veterans who participated in the Great War.

SCHOMER ASKS WHETHER FILM SHOULD APPEAL TO AUDIENCE'S SOUL OR BODY

SHOULD a motion picture feature appeal to the soul or the body? In an effort to arrive at a solution of this question, Abraham S. Schomer of the Schomer-Ross Productions, Inc., has called on a number of the leading producers, authors and directors of motion pictures for an expression of opinion. Mr. Schomer is thoroughly convinced that the future of real art depends on eliminating all that appeals merely to the body.

In his recent feature release, "The Sacred Flame," written and directed by himself, in which Emily Stevens is starred, Mr. Schomer has followed his own convictions along this line with such good results that much praise has been given to the sweetness as well as the dramatic qualities of the story.

"It is an accepted fact," declares the author-director, "that it is the duty of producers, authors and directors of photoplays to give clean amusement and wholesome entertainment, so that the popular mind, especially the youthful portion of it, be not corrupted by its amusements. To this end we must produce human plays in which the soul and not the body is placed in relief, in which sentiment and not sensation is deliniated.

"I am especially anxious to hear from those to whom I have addressed queries, as I believe that the future art of the motion picture depends entirely upon the attitude assumed toward 'soul and body' photoplays of the producers, authors and directors."

BIG PRESS SHEET ON "BLIND HUSBANDS"

A newspaper press sheet on "Blind Husbands" has been shipped to all Universal exchanges. The Stroheim production offers such possibilities for exploitation that it was decided to issue a special press sheet. It is composed of eight sheets of advertising cuts and publicity. There are twelve pages in all, and one side of several is left blank, permitting clipping of the sheet for use in connection with newspapers.

The cover page is a reproduction of one of the posters used in the campaign. This page, or the next one which has a full-length reproduction of Eric Von Stroheim, may be used for lobby displays or newspaper "ads." One full page, two half page and four quarter page "ads" are included.

The musical setting for the production is included as well as two and a half pages of copy suitable for newspapers. Two three-column, four two-column and three one-column scene publicity cuts are reproduced. Each cut is available in either electro or mat form at Universal exchanges.

MOORE COMPLETES "PICCADILLY JIM"

Owen Moore has completed "Piccadilly Jim," the production which marks his debut as a Selznick star. The title role is a stellar one, and Moore extracts from it every bit of humor that Pelham Grenville Wodehouse, the author, put into the famous story which appeared serially in the Saturday Evening Post, and won nation-wide popularity.

As "Piccadilly Jim" Owen Moore goes through a series of adventures and mishaps which make his name a by-word in England and in America, where most of the action takes place. Playing opposite Mr. Moore is Zena Keefe, who is to be starred by Selznick in 1920. Her work in this picture adds greatly to her popularity. The direction is by Wesley Ruggles.

DIRECTOR TAYLOR PREFERS THE WEST

William Desmond Taylor, who has recently returned to California after three months spent in the East directing Mary Miles Minter in her first Realart picture, is telling his Pacific Coast friends there's no place like the West as a motion picture producing center.

Mr. Taylor bases his views of the East on the period spent in making "Anne of Green Gables" for the Realart Pictures Corporation, which was during the late summer and autumn of the present year, a time when the Atlantic Coast had an unprecedented rainfall.

The Realart director agrees that improvements in artificial lighting have made it possible to produce technical effects indoors that heretofore required the peculiar sunlight of California. However, he

KAHN & GREENFIELD'S REALART THEATRE, SAN FRANCISCO

maintains that even these remarkable strides cannot overcome the handicap of continual bad weather which prevents the shooting of indispensable out-of-door scenes.

REALART'S ELECTRIC SIGN DISCUSSED

Newspapers in the Southwest are discussing editorially the significance to the economic life of the country of the large electrical advertising of motion pictures and stars which has been given an impetus in New York City by Realart. They regard the erection for picture purposes of this second largest sign in the world as a further indication of the fact that the cinema drama has stepped into the forefront of national industrial life.

LICHTMAN ON TOUR OF EXCHANGES

Al Lichtman, general manager of distribution for Famous Players-Lasky Corporation, left New York Thursday, November 6, on a tour of Western and Southern district offices and branch exchanges.

Mr. Lichtman went direct to Chicago and from there he will go to Kansas City. He will then head for Dallas, stopping at Oklahoma City on the way. The return journey will be via New Orleans, Atlanta and Charlotte.

WRITE MUSIC FOR FOX FILM

Among the latest of the William Fox screen productions to be set to music is "Should a Husband Forgive?" The film title has been retained as the name of the song which has been published in attractive dress by Jerome H. Remick & Co. The cover design is an exact reproduction of the illustration carried on one of the three-sheet posters published by Fox Film Corporation for the exploitation of the picture. Miriam Cooper is the star of the picture.

WORK ON "EMPTY ARMS" PROGRESSES RAPIDLY

Work on "Empty Arms," initial Lester Park-Edward Whiteside production, is progressing rapidly at the Thanhouser studio in New Rochelle, N. Y. The author is Willard King Bradley, who is assisting Frank Reicher, former Lasky director, in the production of the picture.

Gail Kane is the star. Opposite Miss Kane appears Thurston Hall. Supporting the stars are J. Herbert Frank, Warren Chandler, Irene Blackwell, Beverly Bruce and the Princess Kelvah, a dancer.

SELECT REPORTS BIG CIRCUIT BOOKINGS

Henry Seigel, manager of Select Pictures Corporation's New York exchange, reports blanket bookings over the Marcus Loew and William Fox circuits for the new Norma Talmadge special, "The Isle of Conquest," an adaptation by John Emerson and Anita Loos from Arthur Hornblow's novel, "By Right of Conquest."

The New York exchange has also booked the Select special, "The Undercurrent," starring Guy Empey, for the Fox chain of theatres.

Keeping In Personal Touch

THE Montreal representative of the Perkins Electric Supply and Equipment Company in Canada, J.L. Falk, attended the convention of the Maritime Provinces Exhibitors at St. John, N. B., week ending October 30. Mr. Falk said: "The trade in general was never better in the provinces than it is now. I have sold more projection machines and equipment than ever before. This is certainly a banner year. There seems to be a prevailing desire to re-equip and remodel all theatres in this section--a general movement of improvement."

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J. George Feinberg, general manager of the Teco Products Manufacturing Company, theatre equipment specialists of Minneapolis, was in New York last week. Mr. Feinberg was enthusiastic over the activities in the building of new theatres and the benefits to the equipment branch of the industry.

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John Pelzer, of the A. H. Andrews Company, manufacturers of opera chairs, was in Paterson, N. J., last week. There are some big theatres under way in that section. We understand the Fabians will erect the largest theatre in New Jersey at Paterson.

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Joseph Skirboll, of the First National Exchange of Pittsburgh, was in New York last week.

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Ludwig Schindler, president of the Mickey Film Company of Illinois, is in New York for two or three weeks. He is in quest of good pictures and says he hopes he can land another "Mickey." He is open for an offer and will look at any thing worth while.

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Bert Ennis has been in Buffalo and Detroit promoting the exploitation of Chaplin's Burlesque of Carmen.

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Mabel Normand; Joe McClokey, associated with Sid Graumsn; Hamilton Smith, formerly with Kalem and Universal, and Walter Morosko, all from the Coast, were seen in New York within the past ten days.

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Samuel H. Levin, owner and director of the Coliseum Theatre of San Francisco, was in New York last week. Twelve years ago Mr. Levin started a small theatre in the city of the Golden Gate. Now he has one of the largest and most attractive theatres on the Coast. He will still enhance his property by enlarging and redecorating it, introducing all the up-to-date paraphernalia and accommodations for a forty-piece orchestra. His trip East was to complete the inspection of all show places this side of the Pacific.

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Harry Needles has resigned the management of the Strand Theatre, Bridgeport, Conn., and accepted a like position at the Regent, Norwalk, Conn. J. Saperstein succeeds Mr. Needles at the Strand.

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Jacob Fabian, of Patherson, N. J., is reported to have purchased the Grand of Middletown, Conn.

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A new film exchange, under the name of the New Haven Film Exchange, has been opened at New Haven, Conn.

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Fred Schaefer, formerly in charge of publicity and advertising for the General Film Company and recently with the Eastern Moving Picture Company, is at liberty at present, but has under consideration a proposition to affiliate with a new organization.

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C. R. Plough, original owner of the Universal exchange at Chicago, was in New York this week. Mr. Plough is the owner of the Gordon, Gaiety, Marlowe and Calumet theatres in Chicago. He is planning the erection of a three thousand seat house in Chicago at a cost of $250,000. In connection with this theatre he will install a bowling alley and a dance parlor, admission to which will be free, where his patrons can while away their time until the regular performance begins. He is also planning a big picture palace for one of the leading cities in Michigan.

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Anita Stewart left the Coast November 12. Pat Hartigan, formerly with Fox, left for the Coast on November 1.

* * *

Robert Ross, a printer of Chicago, is in New York this week. In forty-eight hours Mr. Ross equipped the Robertson-Cole distributing organization with its complete outfit for the conduct of its business, including books, files, letter heads, blanks and envelopes, and all the other stationery and printing requirements. He is known as the industry's rapid sure fire printer.

* * *

Frank Blair Dallan, known in Kentucky literature as "Deuteronomy Blair" and "The Blue Grass Cavalier," has resigned from the Pathe publicity department as special publicist for the Frank Keenan productions. He is now engaged as special traveling representative for the Red Cross in Southern territory. Louisiana was the last abiding place he was heard from.

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Louis Goldfarb, son of Robertson-Cole's New York manager, has purchased the Rialto at Stamford, Conn.

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Barney Ballabon and Sam Katz, of Chicago, are in New York this week. They will remain until the early part of next week.

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Pete Smith, of Marshall Neilan Productions, returned to New York from Montana by way of California. After seeing the Indians shoot in "Custer's Last Fight" he says he is ready to shoot his publicity on that picture.

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Solita Sonlano is the publicity director for the Capellani Productions. Miss Sonlano, besides being an accomplished publicist, is an authority on Chinese jade. She has written a book on the symbolism of jade.

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L. S. Tobiss, Robertson-Cole's Connecticut representative, was slated for manager of the Albany office, but will continue for a period in his present position, although his weather eye is on New York.

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The Prudential Film Delivery's auto truck was stolen from in front of 1600 Broadway, at 4 A. M. Monday, November 10. At 5:15 A. M. the abandoned truck was recovered, but the film, about $50,000 worth, which it contained had been disposed of.

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Jeff Dolan, of Robertson-Cole's sales force, has a surprise in store for his numerous friends in the industry. We saw the ring and it is a beauty.

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R. Hayes has resigned as manager of the Strand Theatre at White Plains, N. Y.

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The offices of Park and Whiteside, producers of "Empty Arms," is now located at 500 Fifth Avenue, New York.

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James Young has just finished directing "The Daughter of Two Worlds," featuring Norma Talmadge for the First National. Mr. Young is not only the director but the author of the story. He has been east five months since he came here to direct the Elsie Janis picture. He will spend Thanksgiving with his mother in Baltimore and return to Los Angeles about December 1.

SPEDON.

American Film Imperiled In Foreign Market

ACCORDING to David P. Howells, who has just returned from a six months' trip of investigation in England, France, Ireland, Scotland, Russia, Germany, Austria, Switzerland, Norway, Sweden, and Spain, American exhibitors soon will be obliged to pay higher rentals to make up the loss of income from foreign sales unless American producers and distributors go to the aid of European buyers and renters and assist them in solving the very serious problems which determine the future of American films abroad.

Existing conditions, Mr. Howells declares, are compelling foreign producers to speed up their plans for competition with American manufacturers. Unless a certain remedy is found to relieve the present situation, the foreign markets will be closed to pictures made in this country.

"And this would mean," Mr. Howells continues, "that the American producers will look to the American exhibitors to make up the deficits by paying higher rentals." Mr. Howells' trip was made in behalf of First National Exhibitors' Circuit, for whose productions, with the exception of the Chaplin comedies, his firm of David P. Howells, Inc., is the foreign agency.

"Productions that were released in this country two years ago, and which were sold in Europe at that time for cash, are just now being released there," says Mr. Howells. The buyers, or renters there, who paid their money for them two years ago, have had to wait until now before they could realize any return of what they invested, and it will be another year before the rentals reach the volume that will give them a profit.

European Showmen Book Far Ahead

European exhibitors have their programs booked solidly for eighteen months in advance. Productions that are being sold in Europe now with American trade marks, and for which the manufacturers here are receiving cash, will not be released over there for two years.

"The war is largely responsible. For two years the foreign renters did not receive any new American films. The consequence is that they are just twenty-four months behind American productions. It cannot continue. The buyers and renters are going to exhaust their cash resources.

"The rates of foreign exchange have had a great influence on the activities of foreign producers. To illustrate: An American production on which the French rights were sold last February for $2,000 cost the buyer there 12,000 francs. Now, for the same grade of pictures, and for the same stars, the American producers are asking $4,000 for the French rights. The rate of exchange has dropped, with the result that today the French buyers would pay 36,000 francs for the same quality of film.

Rates of Exchange a Drawback

"The danger in this to American pictures is that French producers can make exceptional pictures for a negative cost of 36,000 francs, and the French made releases will gross twice the amounts that a renter can expect from an American production of the same general calibre. To this consideration, the French producer and renter can add the revenue to be had from the remainder of the Continental markets, South America and the Orient. In brief, if the foreign buyers must pay prices for American pictures that will earn but a half of what they can get with French made releases for an equivalent sum in negative cost, it is an absolute certainty that productions made in this country are going to lose a profitable market.

"I found that agents for a number of American concerns dealing in program productions were having extreme difficulty in obtaining foreign markets. The style of pictures which American exhibitors term 'program releases' are not at all popular abroad. The excessive volume of American film which European dealers have bought, and on which they cannot recover their investments for another two or three years, is responsible.

"The prices asked by American representatives of certain film concerns are from 50 to 300 per cent higher than they were a year ago, and this increase, with the low rate of exchange, brings the cost of productions, in terms of foreign currency, to such a high point that it is becoming prohibitive.

"In France and England big producing enterprises are being launched, with the chief arguments to prospective investors the facts about the rates of money exchange between European countries and American which enables the foreign manufacturers now to compete on an equal cash basis with our producers here.

"There is one suggestion I made to a group of buyers and distributors in London as a solution to the glutted condition of the market there, and that was to encourage exhibitors to reduce the lengths of their runs from the present average of a week to a production, to three days, thereby speeding up the consumption of production.

"This is something that presents obstacles, because the exhibitors, as a whole, are benefiting greatly. Their programs are contracted for nearly two years in advance; the competition among renters is keen, and this tendency is to keep rentals down.

DAVID P. HOWELLS

"It will behoove American producers to give serious thought to the present condition of the foreign market, particularly for the sale of quantity output because if they fail to extend definite cooperation to the buyers and renters there is going to be a reaction which will compel the exhibitors in this country to bear the loss that is certain to come through the closing of the foreign markets to our manufacturers.

"And the time for action is now, not six months or a year from now. In another twelve months production in England and France will be at a point that will come very close to meeting the theatre requirements of the European countries. Then there will be no open time of any character for pictures made here."

LOEW MAY BUILD IN BUFFALO

Marcus Loew will build a new theatre in Buffalo if one small piece of property, which it is now understood is holding up the deal, is acquired. The site will be on Washington and East Mohawk with an entrance on Main street. It is understood the house will seat 3400 and will cost $600,000. It is also rumored that the Statler interests are planning to include a theatre in their new 1000 room hotel which will be erected on the New Castle Inn site at the McKinley monument and Delaware avenue. Permits have been issued for a new motion picture theatre on Broadway just beyond the Broadway market to cost $75,000 and seat 2,500 persons.

O. HENRY STORY FOR JACK PICKFORD

One of the best O. Henry short stories, "Double-Dyed Deceiver," has been purchased by the Goldwyn Pictures Corporation for Jack Pickford and will be placed in production as soon as the young star has completed "The Little Shepard of Kingdom Come," by John Fox, Jr., on which he is now working at the Culver City studios.

"Double-Dyed Deceiver" supplies an abundance of dramatic action centering around a character ideally suited to the age and personality of Pickford.

MASSACHUSETTS MINISTER DISCARDS LEAFLETS TO SHOW MOTION PICTURES IN SUNDAY SCHOOL

TWO unusual and startling announcements have been made from two church pulpits in New England. The Rev. A. E. Wroman, rector of All Saints' Episcopal Church, Attleboro, Mass., has stated that hereafter the Sunday school leaflets by which his Sunday school scholars have been taught Biblical lessons will be discarded in favor of moving pictures representing different characters in the Bible. Other Episcopal churches in New England may follow this plan if it is worked out successfully.

The Rev. W. J. Hall, pastor of the Christian Church, Franklin, N. H., announces that the church basement auditorium, seating about 500 persons, will be used for moving picture shows Saturday afternoons and evenings. The shows will be on a regular box office basis. If well patronized, shows on other days in the week will be given. All sorts of clean pictures will be shown, romances included, Mr. Hall stated. The church will also have a Sunday afternoon moving picture show. This will be free and will consist of religious subjects.

Mr. Hall is a booster for the "movies," but he demands the right kind. It is to eliminate objectionable pictures that he devised the church motion picture show, he said. He declared that 80 per cent of the knowledge men have is gained from observation, That is the reason, he added, motion pictures have such a great influence.

CAREWE'S FIRST PATHE FILM READY

Edwin Carewe, who recently organized his own producing unit, makes his debut as a Pathe director with the release of "The Right to Lie," a seven-reel feature on November 16. Dolores Cassinelli, famed Italian beauty who has been featured in "The Unknown Love," "The Virtuous Model" and other big attractions is also star of "The Right to Lie," which was written by Jane Muffin.

Exceptional selling aids are supplied by Pathe in connection with "The Right to Lie." The play is one that readily adapts itself to an unusual type of exploitation and Pathe looks for wide-awake exhibitors to take the fullest advantage of this fact.

Among those who will be seen in support of Miss Cassinelli are Frank Mills, Joseph King, Warren Cook Grace Reals, George Dencubourg, Claire Granville and Violet Read.

BOWLES TO EXPLOIT GRIFFITH FILM ABROAD

George Bowles, general European manager for Guy Croswell Smith, Ltd., has sailed for Paris after a stay of three weeks in America, having completed plans for the foreign distribution of D. W. Griffith's "Broken Blossoms."

Mr. Bowles has opened offices at 23 Rue de la Michodiere, Perie, and in Werdour street, London, as the continental and English branches of the New York headquarters of Guy Croswell Smith, Ltd., at 807 Longacre Building.

After completing arrangements for elaborate productions of "Broken Blossoms" at theatres in Paris and London he will establish branches in the other capitals and distributing centres of Europe and Asia. The Scandinavian countries and all of South America have been disposed of for "Broken Blossoms." Negotiations will be completed for the sale of the entire Orient.

METRO MOVES READING DEPARTMENT EAST

Because he considers New York the fountainhead of supply for big plays, stories and novels, Richard A. Rowland, president of Metro Pictures Corporation, has detached the reading department from the scenario department proper and is transferring it bodily from the Metro studios in Hollywood to New York.

Jasper Ewing Brady, who for more than a year has headed the reading department at the studio on the West Coast, left California with Mrs. Brady a few days ago for New York, where he will assume the same position at the home office of Metro in the Longacre Building.

June Mathis continues as actual head of the Screen Classics, Inc., scenario department.

SIX CAMERAS TRAINED ON AUTO PLUNGE

Catching with a motion picture camera a touring car as it hurled eighty-five feet from a bridge in the night time was the feat achieved by Director Ray C. Smallwood with the aid of six cameramen and a battery of arc lights. The scene was for "The Best o' Luck," the Drury Lane melodrama now being picturized by Screen Classics, Inc., as a Metro release under his direction.

The condemned Devil's Gate bridge, which crosses the Arroyo Seco near Pasadena, Cal., was the site chosen for the scene. It was 2 o'clock in the morning when Mr. Smallwood gave the word for the car to start on its mad dash. The car hit the gap, made a leap, turned over once as it fell and landed with a crash on the rocks in the bottom of the canyon.

WHITLOCK MEETS QUICKSAND DEATH--IN FILM

Death in the quicksands is not much more enjoyable in the pictures than in real life, according to Lloyd Whitlock, who plays the villain in "Lasca."

Never before in motion picture annals has a man been shown being swallowed up by the quicksands. However, the script of "Lasca," the famous poem by Frank Desprez which Universal has filmed with Frank Mayo and Edith Roberts as the featured players, calls for this novel scene and it was up to Director Norman Dawn to "shoot it."

A clever arrangement was contrived whereby a scaffolding was constructed at Universal City and covered over with sand, with trees in the background, so that the whole effect was very realistic of the treacherous quicksands.

CHRISTIE SPECIAL FEATURES COLLEEN MOORE

Colleen Moore heads the cast of the latest Christie Special Comedy which has just been completed under Al E. Christie's direction and which will be released the first week in November. "A Roman Scandal" is the title of this burlesque comedy, which has in the cast besides Miss Moore, Earl Rodney, Helen Darling, Eddie Barry, Gene Corey, Ward Caulfield, Jack Henderson and other players.

Colleen Moore is the fourth star to make her appearance in the Christie Specials, the others being Fay Tincher, Alice Lake and Edith Roberts. Colleen Moore appears in the role of the stagestruck sweetheart who has a chance to get in "The Fall of Rome" company when most of the noble Romans in the cast go on strike with the actors' union.

W. Scott Darling and Frank R. Conklin are the joint authors of the comedy. Prints of it will be in the exchanges the first week in November.

THOMAS J. CARRIGAN WITH CAPELLANI

Thomas J. Carrigan, who played the title role in the film version of "Checkers," has been signed by Director George Archainbaud for the lead in June Caprice's next picture for Albert Capellani. Mr. Carrigan is a veteran of the screen, having been one of the first of the "legitimate" players to leave New York for the coast in the early days of the motion picture.

PHELAN ADDED TO METRO'S CAMERA STAFF

Robert B. Phelan has been added to Metro's staff of photographers by Clifford Butler, general superintendent of the studios in Hollywood. He will be assigned to a Screen Classics, Inc., production.

DOROTHY DALTON IN TRIANGLE'S "THE FLAME OF THE YUKON"

SERIAL COMPANY STIRS BRONX

Since the arrival in the Bronx, New York, of the Allgood Pictures Corporation seriel company, which is making interiors for "The Whirlwind," starring Charles Hutchison, both the police and fire department of that borough are becoming more and more convinced that life near a motion picture studio is just one thing after another.

First there was a false alerm to police stations that a bank was being held up. Investigation showed that director Joseph A. Golden was staging a hold-up scene with a real bank as a location.

Then both the police and fire departments neer the studio were in a state of turmoil when frenzied calls came that there had been a tremendous explosion at the Crystal studio and that the dead and mangled were probably lying around in hundreds. Firemen and police came on the run. Explanations being in order, it developed that the aerial director hed staged an explosion scene.

MERRITT CRAWFORD REPUDIATES VICTOR B. HEDMAN

With apparent good reason Merritt Crawford, director of William Fox's publicity, is disturbed over the conduct of a man who is passing out cards on which this is the printed matter:

"Victor B. Hedmen, Film Director; Fox, 130 West Forty-sixth street, New York; Personal Manager, Merritt Crawford."

The editor of Moving Picture World has received from Mr. Crawford a letter setting forth that "Hedman" is in no manner connected with the Fox corporation nor has he, ever been under Mr. Crawford's management or direction.

Mr. Crawford further states that others besides himself have been victimized. In Mr. Crawford's own words those who have been made acquainted with the system "Hedman" employs would "almost make a directory of the executives of the film industry."

PARAMOUNT INVADES CANADIAN WEST

As a result of the visit in Vancouver, B. C., of N. L. Nathanson, managing director of the Paramount Theatres, Ltd., of Toronto, and of Regal Films, Ltd., of Toronto, 50 per cent. of the stock of United Theatres, Ltd., of Vancouver, has passed into the control of Paramount Theatres, Ltd.

This deal marks the advent of Paramount Theatres, Ltd., and the real invasion of Paramount-Artcraft interests in the far Canadian West. United Theatres, Ltd., controls many of the best moving picture houses of British Columbia. J. Muir remains president of the United Theatres.

NEW SELECT EXCHANGE FOR VANCOUVER

Ralph Simmons, of New York, one of the officials of the Select Pictures Corporation, has arrived in Vancouver, B. C., to open an exchange for the new Select Pictures Corporation, Ltd., organized in Canada. Thomas Bailey has been appointed manager of the Vancouver branch, which office is one of six which the company has opened in the Dominion.

PAYETTE BECOMES ASSISTANT MANAGER OF THE CRANDALL THEATRES, WASHINGTON, D. C.

JOHN J. PAYETTE, who has recently been managing the Metropolitan, Washington, D. C., for Harry M. Crandall, has been given a real promotion, and Joseph P. Morgan, general manager of the Crandall theatres has been given a real assistant. The new sign on the door upstairs over the Metropolitan reads: "John J. Payette, assistant general manager."

Mr. Payette started in the game quite a number of years ago, although he is still one of the youngest executives in Washington. He outgrew the little neighborhood theatre he was managing and broke into the distributing end with the General Film Company. He left that company to try out the state right business as a member of the Hyart Masterplays Company.

Mr. Payette later became associated with other large distributing and producing companies until the war started and he entered the army. After his discharge he joined the Crandall Circuit as assistant manager of the Metropolitan. He was promoted when the manager's position there became vacant and now, much less than a year later, he has received another promotion.

Talbot and Broche Also Promoted

Joseph D. Morgan has found his work piling up so that with the opening of the York Theatre coming soon, he had to call for help. Since the enterprises have grown to their present size Mr. Morgan has had to spend much time in New York and other places and consequently finds his work piled up on his return. Mr. Payette will not assist him on much of the detail work.

This change makes for promotions all around. Fallas Broche, who has been head usher at the Metropolitan since his release from the army, becomes assistant manager of the house. He has been with the organization for a number of years and was an usher at the Ninth and E street theatre. The new manager also comes from that house, for Edward Talbot has been promoted. Mr. Talbot is succeeded as manager of the Ninth and E street theatre by H. E. Lohmeyer, formerly an usher at the Metropolitan.

JACK GILBERT ENGAGED BY METRO

Jack Gilbert, who has been engaged by Director General Maxwell Karger to play the "heavy" in "Should a Woman Tell?" has been on the stage and screen twenty-two years. He is 22 years old.

Jack Gilbert joins Alice Lake, Jack Mulhall and Frank Currier in the all-star cast producing Finis Fox's melodrama for Screen Classics, Inc., under the direction of John E. Ince.

"DAWN" IS NEXT BLACKTON PICTURE

J. Stuart Blackton gives the motion picture world another noteworthy example of the silent art in "Dawn," which Pathe will release on November 30. "Dawn" is the second of a series of Blackton productions to be distributed by Pathe, "The Moonshine Trail" being its predecessor. The story was written by Eleanor H. Porter. Sylvia Breamer and Robert Gordon have the featured roles.

ANOTHER OF THOSE BIG WILLIAM FARNUM FOX ATTRACTIONS COMES IN "WINGS OF THE MORNING"

Wildman Heads Realart Branch

TO ENABLE Realart Pictures Corporation to give exhibitors of the Gulf Coast territory better service, an increase in the number of branches has been made. President Arthur S. Kane, of Realart, announces the opening of an exchange at New Orleans. The office is on Film Row, at Tulane and Liberty streets. Truly B. Wildman, well known among southern picture showmen, is the manager. Recently John S. Woody, general manager, decided that Diaz Callahan, at the Dallas Branch, was developing more business than one manager could handle and give exhibitors of the Gulf Coast good service, hence the opening of Realart's twenty-first branch at New Orleans. Mr. Wildman, manager of the new branch, has had a varied career in the theatrical business, beginning as a singer in vaudeville with "The Choir Celestial." He was with Pathe when a studio was opened at Bound Brook, N.J., and went out as a salesman from Charlotte, N. C., with "Diamond Dick" Anderson for Pathe. Wildman went to Texas for Fox, working with Louis Levine three years. He was lured to Goldwyn by Louis Remey and then his Uncle Sam beckoned.

TRULY B. WILDMAN

Discharged from the service in February, he joined Select in Dallas. To Mr. Woody, in a letter from Wildman, it is written: "Now along comes Realart and I want the world to know that it was not a case of being asked. I went after the position with Realart because I believed our productions are everything our trademark implies."

BARKER TO DIRECT RINEHART FILM

With the publisher's reserve supply of 60,000 copies of "Dangerous Days" exhausted, the latest novel by Mary Roberts Rinehart is proving itself one of the most popular stories of the year. The eminent author has just returned from the Goldwyn studios at Culver City, where "Dangerous Days" will be her first picture. Reginald Barker will direct the production. The continuity was prepared by the author, Thompson Buchanan and Charles Kenyon.

Mrs. Rinehart believes that the Goldwyn editorial staff has no superior in the motion picture industry. This is doubly important in the case of Eminent Authors' pictures. The photodrama from a novel depends for its success upon the story. The cast of players is selected to fit the play. The story is the star. Like the Rex Beach pictures, the Mary Roberts Rinehart picture of "Dangerous Days" will tell the story as she wrote it, with the few alterations necessary to adaptation to the screen.

JACK STEWART MADE TRIANGLE DIVISION HEAD

Jack Stewart, manager of the Cincinnati Triangle exchange, has been appointed division manager with supervision over the Cincinnati, Cleveland, Detroit and Pittsburgh branches. He will also continue as manager of Cincinnati, where he has made an admirable record for Triangle and for himself.

Mr. Stewart was notified of his promotion when he visited the home office during his recent trip to New York as the Cincinnati delegate of the exchangemen's convention, called by the National Association. He has been associated with the Triangle Company since its inception.

Two other division managers are to be appointed for the western and middle west divisions. The work of the eastern branches will be supervised from the home office. A. W. Smith, Jr., formerly manager for Pathe in Dallas and assistant manager in Boston and New York, has been sent to Washington to supervise that office and install a new organization to carry out the new Triangle plans.

BIG CIRCUIT BOOKS REALART PICTURES

"Motion picture men can judge from the trade paper reports of films and the bookings in the larger cities whether they want a picture or not," declares John S. Woody, Realart general manager. "They have a sort of intuition, due to long experience in watching for themselves, when the product of a certain firm is good. The attempts of prominent exhibitors in the larger cities to secure Realart first runs prove that we have a quality product. Within a few weeks Realart will have its pictures showing in all the larger cities of the country."

Among the new contracts announced is that with the Jensen-VonHerberg Circuit, which insures Realart showings in first run houses in the largest four cities of Washington, Oregon and Montana. In Seattle Mr. Von Herberg has the Liberty, Coliseum, Strand and Mission Theatres, while his partner, Claude Jensen, has the Columbia, Liberty, Majestic and People's houses in Portland, Ore.

In addition to these theatres the Jensen-VonHerberg chain includes the Columbia, Rialto and Victory theatres in Tacoma, Wash., and the Rialto and Peoples in Butte, Mont.

WILLIAM FARNUM WORKING ON "PIERRE LE GRAND"

William Farnum, Fox star, is now at work on a picture being made under the temporary title of "Pierre Le Grand." John Boyle is the cameraman, and J. Gordon Edwards is the director. William Farnum wants this production to be something different from anything he has yet done on the screen. To that end, remarkable shots were placed in the script and many hours have been spent by the director and cameraman in studying the best way to gain the maximum of results from the novelties called for in the scenario.

It has been decided that in one scene a battery of cameras will shoot simultaneously from different angles, so that full value may be obtained. In another scene four cameras are used.

FRANK HALL TO FILM HARRIS STORY

Frank Hall, president of the Hallmark Pictures Corporation, announces that work on the Charles K. Harris story "What Children Will Do," recently purchased from the author, will be begun at the Fifty-fourth street studio following the completion of the production now being directed by Dallas M. Fitzgerald.

TO RELEASE CREST PICTURE NOVEMBER 17

Carle Carlton, general manager of the Crest Pictures Corporation, announces that the new special feature picture entitled "After the Storm," featuring Edith Day and directed by Paul Scardon, will be released about November 17. Miss Day will appear on the speaking stage at the Vanderbilt Theatre, New York, in "Irene" beginning November 18.

SESSUE HAYAKAWA IN "THE ILLUSTRIOUS PRINCE"

LEAH BAIRD STARS IN HODKINSON'S "THE CAPITOL"

METRO BUYS TWO MORE PLAYS

Purchase of "The Lights o' London," George R. Sim's melodrama, and "Judah," a play by Henry Arthur Jones, is announced by Metro. These plays were among the dozen or more recently brought from England by Harry J. Cohen, manager of Metro's foreign department, as available material for Screen Classics, Inc., productions to be released by Metro.

"The Lights o' London" and "Judah" help to round out the thirty-six notable dramatic plays and widely read novels which will make up Metro's output of the "fewer and better" pictures for 1919-20. The full quota of thirty-six is rapidly nearing completion.

JEAN ACKER WEDS RODOLPHO VALENTINO

Almost duplicating the romance of the character she enacted in "Lombardi, Ltd.," the Soreen Classics, Inc., picture, Jean Acker, who was seen as Daisy, a model, one of the sextette of beauty mannequins, married Rodolpho Valentino, an Italian dancer and leading man of the screen, at Hollywood, at midnight, November 5.

FOX BUYS TITUS STORY FOR WILLIAM RUSSELL

Harold Titus has sold to William Fox the screen rights to another story from his pen. It first appeared in the Argosy as a serial under the title, "A Stallion Shod with Fire," and its success was so great that it was subsequently published in book form under the title of "Bruce of the Circle." It is probable that William Russell will star in this photoplay.

THIRTIETH THEATRE ADDED TO CHAIN

Ackerman & Harris, of San Francisco, announce that they have taken a twenty-year lease on the Markwell Theatre at Long Beach, Cal., making the thirtieth theatre in their chain of houses on the Pacific Coast. This theatre will be completed about the first of the year.

Neilan Forces All Set

AFTER MONTHS of preparation, Marshall Neilan Productions is now a reality and work on the first picture is already under way at the Neilan studio in Hollywood. The personnel of the producing staff is complete. As chief assistant Mr. Neilan has Victor Heerman, who is a well known director through his connection with Keystone, Mack Sennett and the Fox Film companies. Tom Held and H. I. Peyton also assist.

Turning the camera cranks are Henry Cronjager and Sam Landers. Assisting is Foster Leonard. The art direction is under the charge of Ben Carre, who for five years acted in the same capacity with Maurice Tourneur.

The electrical and lighting departments are taken care of by Howard M. Ewing, formerly chief electrician of the Famous Players-Lasky studio and the man who is said to have discovered the importance of spot-lights in the making of motion pictures.

At the helm of the business wheel is Wellington Wales, who has long been known in the film world as an efficiency expert. Mr. Wales' connection in motion pictures dates back to 1914 when he was manager of the Circle Theatre in Easton, Pa. He then became controller of the Jesse Lasky Feature Photoplay Company, which position he held four and a half years. In 1917 Mr. Wales became business manager for Mary Pickford.

When Marion Fairfax recently signed a long time contract, the producing staff acquired a most valuable member. Miss Fairfax has to her credit many successful photoplays. As eastern representative in charge of sales Mr. Neilan has engaged a pioneer of the distribution field in the person of J. R. Grainger.

As director of publicity and advertising Mr. Neilan has the services of Pete Smith, who for many months directed the publicity for Famous Players-Lasky, and before that for the Bosworth organization. Assisting Mr. Smith is Eddie O'Hara, formerly a New York newspaper man.

Miss Lucita Squier, who for years has been secretary to Mr. Neilan, is now chief auditor of the eastern offices. Others in positions of responsibility are William Linaham, George Elder, Clarence O. Brown, Nat Deverich, Virginia Bellas, Benjamin Buxton, William Bomb, William H. Carr, Charles A. Smith, Lanice Morell, C. J. Blampied, Cash Shockey and Frank Stucky.

MAYER STUDIO NEARING COMPLETION

The new Louis B. Mayer studio is nearing completion at 3800 Mission Road, Los Angeles.

In the construction of this plant Mayer has made a radical departure from ordinary studio architecture. The buildings are designed in the French chateau style of the medieval period.

Anita Stewart's first picture at the new studio will be "The Fighting Shepherdess," by Carolyn Lockhardt, and Mildred Harris Chaplin is already producing "The Inferior Sex," an adaptation of the stage play.

BARBARIC BEAUTY, KEEN SATIRE, FINE ACTING COME IN THE DE MILLE-ARTCRAFT, "MALE AND FEMALE"

Behind Barred Box Office Woman Fights for Sunday

EXCITEMENT ran high at Hartford City, Ind., Sunday afternoon November 2, when police officers and several deputies sworn in by Mayor McAtee attempted to close motion picture theatres alleged to have been operating in defiance of the so-called Sabbath desecration law.

The Royal Theatre was closed when the police and deputies arrested A. W. Rosenbuch, the proprietor, and his assistants. The Orpheum, however, remained open through the action of Mrs. Ella Walters, wife of the proprietor, who seated herself in the box office, locked the door and defied the minions of the law to arrest her until after the show was ended.

Several hundred persons gathered in front of the Orpheum as the officers debated what course to take. Mrs. Walters invited them to break down the door if they wished to make an arrest before she was willing to submit, but they refused to do so. The crowd in front was orderly and a steady stream of theatregoers continued to buy tickets and enter.

Ministers Behind Movement

Finally, with the arrival of A. G. Emshwiller, counsel for the motion picture show proprietors; Prosecutor Pursley and Elisha Pierce, justice of the peace in whose court the charges were to be filed, Mrs. Walters acknowledged service of the warrant.

Attorneys for Rosenbuch say damage suits for false imprisonment will be filed because he was detained in jail for some time before being permitted to give bond. They contend he was ready to furnish bond but was not afforded the opportunity to do so.

On Friday preceding the Sunday arrests, Frank Walters, proprietor of the Orpheum, was found guilty in the Blackford circuit court of Sabbath desecration as a result of the operation of his theatre on Sunday and was fined $1 and costs. Members of the Hartford City Ministerial Association assisted the prosecution in the case.

Motion for a new trial will be filed in Walters' case on alleged irregularities occurring at the trial. One of the ministers present shook hands with two of the jurors as they filed out at noon recess and this fact is to be cited in the motion for a new trial. The minister, when called before the court and asked to explain his action, said the jurors were members of his church and he was merely greeting them.

Miss Spurr to Test Ordinance

The Walters case grew out of an earlier attempt by Mayor McAtee to invoke the old "blue laws" in the city. He wished the cigar store owners prosecuted for operating on Sundays, but the proseoutor, it is said, refused to do so unless charges were filed against all lines of business operating on Sundays. The campaign was dropped at this point and the exhibitors took advantage of the situation to open their shows on Sundays.

Acting on the advice of her attorneys, Miss Dolly Spurr, head of the Mutual Theatre Company at Marion, Ind., who has been conducting an interesting fight for Sunday motion picture shows there, did not attempt to open any of her three theatres last Sunday. In an advertisement in the Marion newspapers she announced that a test of the new city ordinance prohibiting Sunday performances would be made at an early date.

EUGENE H. ROTH RETURNS HOME

Eugene H. Roth, managing director of the California, Portola and Imperial Theatres, San Francisco, has returned from an extended Eastern trip and expresses himself as being more satisfied than ever with Western theatres and business methods. In an interview he said: "The oftener I go to New York the more convinced I am that the Western exhibitors of photoplays are giving a higher class of entertainment than is generally offered throughout the East."

GOLDWYN NOT TO TAKE SAVOY THEATRE

The Goldwyn Pictures Corporation has definitely decided not to take over the Savoy Theatre on McAllister street, San Francisco, having decided that this house is too small for its needs. Efforts are being made to purchase a local theatre, and if these fail a house will be built.

SPANISH NOVELIST VISITS FOX STUDIOS

High praise was bestowed by Vicente Blasco Ibanez, the noted Spanish novelist, upon William Fox as a producer of motion pictures, during a visit paid to the Fort Lee studios of Fox Film Corporation. Shortly after his arrival in New York, the author expressed a desire to see the Fox Films in the making--whereupon an invitation to visit the home offices and the studios was extended by Mr. Fox.

ALLISON ADDED TO GOLDWYN BRANCH PRESS STAFF

With the appointment of Ray Allison to the Salt Lake City branch, the list of Goldwyn Pictures Corporation's press and service representatives is complete. The organization that was launched about four months ago and has been giving helpful assistance to exhibitors in the exploitation of Goldwyn Pictures, now covers the entire country, the press and service men being located in Goldwyn's twenty-two exchanges. Mr. Allison is a newspaper man and showman of broad experience and has a wide acquaintance among exhibitors.

RELEASE DATE OF SCREENICS POSTPONED

C. L. Chester announced that the release date on Screenics, which had been published as November 23, will be December 14. Some interesting animal life material which has been a long time on the way came in unexpectedly, and as this was scheduled for the opening releases the starting date was delayed in order to carry out the program as originally planned.

PATHE ANNOUNCES NEW BABY MARIE COMEDY

Pathe will release Baby Marie Osborne in a two-reel comedy drama "Miss Gingerenap" presented by Leon T. Osborne on November 23. The story by Alberta Storey abounds in humor and gives the little star unusual opportunities. Baby Marie is assisted in her comedy efforts by little "Sambo" Morrison, the diminutive colored actor.

JOE BRANDT'S SERIAL, "LIGHTNING BRYCE," DISTRIBUTED BY ARROW, HAS ESTABLISHED ITSELF AMONG THE BEST CHAPTER PLAYS

Massachusetts Agitating for Censorship Board

MASSACHUSETTS has launched a movement to improve the standard of motion pictures and conditions under which they are shown. Various social-working groups have formed the State Committee on Motion Pictures. A survey of the motion picture business of the state is under way and a course of action is being mapped out. The Motion Picture Exhibitors' League of America and the Motion Picture Exhibitors' League of Massachusetts have joined in the movement.

With only local censorship in Lynn, Lawrence, Lowell and Worcester, the state has been a dumping place for any kind of objectionable film, it is asserted. The survey showed that in Boston alone since last March one-third of the pictures shown would not have passed the Pennsylvania censorship board and one-half of those commended by the National Board of Review were not allowed to be shown in Pennsylvania.

Expect Legislative Action

Although several plans are under consideration by the state committee it seems probable that a bill will be introduced in the next Massachusetts legislature asking for a state censorship board and a censorship law modeled after the Pennsylvania law.

Many advocating a paid state censorship board favor the creation of a volunteer committee representing all classes of citizens. There are those who object to the term "censorship board," saying it should be called a "board of approval." A majority in arguing for state censorship say it is the only sure means of reaching every community.

There are those, however, who believe censorship of films can be accomplished best by local boards. They seek to keep censorship out of politics and argue that if a state board is appointed it will become political.

Advocate Special Films for Juveniles

Still another group believes that censorship for children is the real problem. They would make it unlawful to allow children under five years of age in the theatres and would not allow the showing of moving pictures to children under sixteen years of age unless the films were prepared especially for children. The children of the present might not benefit, they say, but the children of the future would not be allowed to see sensational films and would only know children's films and would like them. The children of today having had a taste of the sensational do not want the so-called children's pictures.

The movement got into a swinging stride at the Massachusetts Conference of Social Work, held in Boston. Ellis P. Oberholtzer, secretary of the Pennsylvania State Board of Censorship, addressing the conference, urges other states to follow Pennsylvania, Ohio, Kansas and Maryland and enact censorship laws. With twenty more states in line, he said, a union against bad films would be formed.

Belittles National Board

Mr. Oberholtzer said the National Board of Review, the name of which, he said, had been changed from the National Board of Censorship at the request of the film manufacturers, was largely in the hands of the manufacturers. Mr. Oberholtzer said he wanted it understood that he was not trying to run the moving picture business. It does a great deal of good, he said. He was not trying to interfere with the successful pictures but with the failures, the bad pictures--pictures of seduction of young girls, nudeness, habit-forming drugs, stories of the underworld, sordid life, abortion, sex diseases, white slavery and birth of children.

Miss Amy Woods, of the League of Preventive Work, a leader in the State Committee on Motion Pictures, indorsed the Pennsylvania plan of censorship. Canada, she said, is far ahead of this country in this matter for every province there has its own censorship board.

Speaking before the Boston Women's Club on the subject of censorship, Mrs. Alice Rice Carroll, supervisor of government motion pictures in New England during the war, declared that the plan for a state censorship board was wrong in that it would drag the matter into politics. She said that less general condemnation of motion pictures and more support of the right kind of pictures by the public would cause the elimination of objectionable films and solve the censorship problem.

VITAGRAPH SECURES WALLINGFORD STORIES

The interesting announcement comes from Albert E. Smith, president of Vitagraph, that J. Rufus Wallingford and Blackie Daw are to make their appearance on the screen. Vitagraph's new adventures of J. Rufus and Blackie will form a series of pictures showing new and recent exploits of the two famous characters based on hitherto unpublished stories written by George Randolph Chester and not adapted either from the novel or from the play entitled "Get Rich Quick Wallingford."

Mr. and Mrs. Chester are writing the scenario for the screen version of the Wallingford stories. Mr. Chester wrote the original stories. He is production editor of Vitagraph.

SAENGER COMPANY DENIES RUMORS

Rumors that the Saenger Amusement Company of New Orleans is negotiating with any individual or concern for the sale of its theatre or exchange interests in the Southeast are emphatically denied by W. H. Guerinager, assistant manager in charge of the concern's New York headquarters.

SCENE VIEWS ILLUSTRATING THE INTENSE DRAMATIC INTEREST OF REALART'S "THE MYSTERY OF THE YELLOW ROOM"

Theater Building Boom in Western New York

THAT Rochester and adjacent territory in Western New York is about to experience a great boom in theatre building seems certain. New theatres are being planned right and left, and the air is full of rumors of new theatres. Announcement of new houses is coming so fast, and from so many sources, that some people wonder what has occasioned the boom, and are wondering if the bottom will fall out of it. However, the careful observer of things pertaining to the theatre merely opines that it is nothing unexpected. After the curtailment of building operations during the war, it is only natural that they will be resumed with a rush.

For the past year or more there has been a movement on foot to erect a million-dollar motion picture house in Rochester. No definite announcement has ever been made, but it is known that Albert A. Fennyvessey is the principal figure behind the movement.

Mr. Fennyvessey is president and general manager of the Theatres Operating Company of Rochester, which operates locally the Family, Rialto, Strand and Princess in addition to houses in other places. The newest edition to the Fennyvessey chain is the Star Theatre in Buffalo, for years the home of legitimate productions, but which Mr. Fenneyvessey is devoting to pictures.

New theatres for picturee are being planned in Rochester, and there are rumors of a persistant neture concerning the Famous Players-Lasky people. It is said they would build if they could not buy a suitable house here.

In Batevia, Nikitas Dipson, proprietor of the Family and Strand theatres, has filed plans for a new house which will cost $125,000 and seat about 2,000. Mr. Dipson is now in New York arranging some of the details. He has already purchased five parcels of land for his new house, and says that it will be ready next year.

The old Temple Theatre at Canandaigua has been sold to E. L. Fisher, proprietor of the Fisher Theatre, Seneca Falls, and is now being rebuilt, to open as a picture house.

Mrs. Gertrude Ritchey, of Rochester, has bought the Park Hotel property in Lyons, and will remodel the building into a picture house seating 1,200. The front will be torn out and a new one built, while a new roof will give a dome-shaped ceiling to the interior.

In Canisteo three prominent business men have organized to erect a modern picture palace, which it is hoped to open early next year. The old Seymour Opera House, Mount Morris, has been sold to an industrial concern, and it is understood that before long a modern theatre will be built to show pictures.

In Geneve, L. G. Brady, former manager of the Regent and Strand theatres, has organized a company which has three sites under consideration for the big picture house which it proposes to build. In at least a dozen cities and towns in western New York, plans are going briskly forward for the building of theatres.

PIONEER'S "FACTS AND FOLLIES" NEARLY READY

For the last six weeks the combined staffs of the Pioneer and Physicel Culture Photoplays, headed by Wray Physioc, have been busily engaged in putting the finishing touches to the first sixteen releases of the "Facts and Folliee" series. These pictures, which are presented in one-reel lengths, are a combination of short, satirical comedy, and an afterpiece in which is demonstrated the methods of physical development as advocated by Bernarr Macfadden.

These productions are played by a company of comedians headed by Helen Hart and Frank Batee, who are supported by an ensemble of physical culture beauties.

ROBERTSON-COLE INCREASES OFFICE SPACE

The fourth floor of the Mecca Building, New York, with the exception of a few rooms, has been taken over by Robertson-Cole as the home office of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation. This is the latest step in the developments of the organization.

The rapidity of the expansion of Robertson-Cole is illustrated in the home arrangements. Steadily new space has been taken over, but the enlarging staff has been continually crowded. In recent weeks desks were wedged against each other and artists and writers were crowded into the projection room with clerks and stenographers.

The situation was a difficult one to handle, but negotiations were opened for more floor space and finally almost the entire fourth floor was taken over. Following moving day the force has elbow room, but the slogan is to "keep on growing."

MADLAINE TRAVERSE STARTS WORK

"What Would You Do?" from the pen of Denison Clift, who also adapted the story for the screen, will be the next Madlaine Traverse picture. William Fox has given the star a fine cast. Her leading man is George McDaniel, who supported Miss Traverse in "Lost Money." Frank Elliott, Charles K. French, Lenore Lynard, Bud Gary, Edwin B. Tilton and Cordelia Callahan complete the cast. The feature is being directed by Edmund Lawrence.

Miss Traverse, as usual, will wear some rich gowns which were imported for her direct from Paris. It is claimed that "What Would You Do?" will prove one of the photodramatic sensations of the year and Miss Traverse, who is working without a vacation, feels that her twelfth production for William Fox will be her best.

SAM ZIERLER JOINS COMMONWEALTH

Sam Zierler, formerly manager of the Big "U" Film Exchange, has resigned that position to become president of the Commonwealth Film Corporation, distributors of the Clara Kimball Young pictures for the state of New York. Mr. Zierler has been associated with the Big "U" organization in one capacity or another for several years and the severance of his old business relationships has caused somewhat of a stir in film circles.

COHEN RETURNS WITH NEW BULLS-EYE SUBJECTS

As a result of his second visit to the West Coast studios of the Bulls-Eye Film Corporation in Hollywood, Cal., Milton L. Cohen, president of the company, has returned to New York with the first two releases of the Mercury Comedies, five releases of the one-reel Holly Comedies, the two reels which make up the Pendleton, Ore., "Round-Up" pictorial and the first two releases of the Sunset-Burrud "Legends of the Wilderness." All these subjects are new additions to the Bulls-Eye program.

While on the coast Mr. Cohen also held a preview of the opening scenes in Bulls-Eye's new serial, "The Fatal Thirty," now in production. Including the Gale Henry Comedies, the Bulls-Eye Master-Comedies and the Napoleon and Sally "monkey-shines," Bulls-Eye now has a program numbering seven subjects.

BURSTON WORKING ON NEW SERIAL

Louis Burston, president of Burston Films, Inc., free from his labors on "The Mystery of '13'" serial, is now devoting his time to the supervision of "The Hawk's Trail," the "innovation serial," starring King Baggot and Rhea Mitchell.

Production of the twelfth episode has been made under the direction of Woodrow VanDyke, from the story by Nan Blair.

The supporting cast includes Harry Lorraine, Walter Belasco, Carl Stockbridge, Stanton Heck, Fred Windermere and George Siegmann.

While the chief character which King Baggot essays is that of a master criminologist, he assumes for the purposes indicated by the title a different disguise in each episode.

"OUT YONDER" IS NEW OLIVE THOMAS PICTURE

A lighthouse tower on a New England coast reef is the unusual setting of many scenes from Olive Thomas' fourth Selznick Picture, "Out Yonder." Among other details, a special lighthouse of a type now almost obsolete was built for the production on the point of the Palisades back of Cliffside, N. J. Other remarkable bits of scenery were shot along the Maine Coast, and at Newport and Sandy Hook.

"Out Yonder" is a radical departure from the themes of Miss Thomas' previous Selznick Pictures, being a drama built on an extraordinary plot, giving the star opportunity for serious acting.

Service Is Service - And Here's the Way of It

WHEN Famous Players-Lasky Corporation established in its various branch exchanges "Departments of Publicity and Service" it was easy to explain to exhibitors what the "publicity" meant; but the "service" end of the idea was not so easily made clear. Service, after all, is best explained by service. After several months' operations, exhibitors now know what Famous Players-Lasky meant by adding "service" to its publicity departments.

"For instance," writes Oscar A. Doob of the Cincinnati branch, "just taking a glance at the mail of the publicity and service department of this one exchange for a couple of days one finds a few of the workings of the service end of the new department.

"An exhibitor writes from a Kentucky village; 'For some reason my Saturday matinees are bad. In an effort to build them up I have tried many things but they still lag. Presto! the publicity and service director finds out something about the town from his files; prepares some newspaper copy, frames up a stunt to attract school children, prepares some dodgers, recommends certain bookings and gets the chief booker's co-operation. That's service to the man in the Kentucky village.

Prepares Copy with Local Appeal

"An exhibitor writes in for heralds on a picture for which no heralds are regularly supplied. The publicity and service man prepares copy for a herald, gets out some attractive cuts from the accessory room, writes matter localizing the appeal to that particular town--and the exhibitor is made happy by having something alive and new in a herald that he can have his own printer make. That's service, too.

"An exhibitor in the Blue Grass wants to give Sunday shows and doesn't know how to bring sentiment in his favor. Bingo! The publicity and service department prepares a series of stories for his local papers, writes to the editors, sends clippings from other cities as to what they are doing on the Sunday question and watches the problem for weeks. Result: Sunday shows in that town!

"An exhibitor in Lockland, Ohio, wants to raise his prices but thinks it should be done diplomatically. He sees the publicity and service department. A series of articles on high cost of operating theatres, what other cities are paying for pictures, the cost of high standard of productions, etc., is prepared for the exhibitor and he is helped to get them into his papers. Result: prices are raised, public is prepared for the move and everybody is happy. There's a bit of service.

Showing a Newcomer "How"

"An exhibitor is about to open a new theatre in Central City, Ky. He doesn't know a thing about the film business. He's a judge. He asks the department of publicity and service for help. Advertising copy is sent to him, readers are written for his papers, cuts are selected for his especial use, opening announcements are prepared; slogans, where he can get his house materials, etc. 'They think I'm an old-time exhibitor,' writes the new showman. He's strong for that kind of service.

"An exhibitor in Louisville wants a letter to send to his ministers on 'The Miracle Man.' Jiffy! The publicity department turns out a letter quoting a half dozen ministers on 'The Miracle Man,' gives spiritual facts about faith and love, and the letter goes out with a bang. Not much service, but just what this exhibitor needed most at the time.

Helping to Prepare a Program

"An exhibitor at Cattletsburg, Ky., wanted to get out a semi-monthly program, something his patrons would keep. A day's time to think it over and the department of publicity and service forwards a dummy on a program that combines an almanac feature and a movie diary with a prize offer to those who report why they liked or disliked the pictures shown during the two weeks; there's a space on the program to write this comment. Result: a program that will hold interest for two weeks, a pleased exhibitor, a bit of service.

"An exhibitor in Parkersburg wanted to announce his future program with a full page ad. The copy was prepared, localized something like this: 'From Broadway to Market Street, Parkersburg.' It hit home, the ad ran and the exhibitor had one more worry removed.

"An exhibitor in Cincinnati used some big banners on 'The Miracle Man.' An exhibitor in Hamilton, Ohio, could use the same banners but they were expensive. The publicity and service department got the banners when the Cincinnati theatre was through with them and sent them to Hamilton. Just a little thing--but it saved an exhibitor some money and let him do something extra to make his engagement a success.

Supplied "Telling" Article on Censorship

"An exhibitor in Lexington, Ky., was playing 'The Career of Katherine Bush.' His Sunday paper blossoms forth with a story and picture of Catherine Calvert the star. The story told how fortunate Kentuckians were because they would see this picture without state censorship as was the case in Ohio. It caused much back-fire gossip. Result: a record day's business and rebooking the picture for a return engagement. Where did the story in the paper come from? The publicity and service department, of course, and the exhibitor didn't know that until later.

"An exhibitor in West Virginia had a supporting post right in front of his lobby. He wanted to put posters on the side facing in toward the entrance but figured nobody would see them while going into the theatre and would not stop to read them when going out. What was he to do with the blank space on the pillar? Why not put a narrow mirror on it and put your posters alongside the mirror? Every woman will stop to look into the glass as she goes out upon the street from the theatre? The idea is working immensely and it came from the publicity and service department. Not wonderful--but the exhibitor liked it and thinks it is making money for him.

Getting Out a Special Window Card

"An exhibitor wanted window cards on a big picture upon which no special window cards were printed. It wasn't hard, however, to take a half-page newspaper mat, make a few changes, and transform it into material for a smashing window card that just hit the spot with the exhibitor. More well-placed service punches.

"An exhibitor from Indiana came into the office to sign his year's contracts. When he got back home he found in both of his local papers a quarter of a column story about how he had signed the biggest moving picture contract ever made for his town, how he was going to show Paramount-Artcraft pictures, etc. He was mighty pleased with the publicity--which came from--you can guess!

"An exhibitor in Charleston liked the ads used by a Cincinnati theatre, especially hand-drawn copy. But he couldn't afford to have them duplicated. The publicity and service department didn't have to work hard to get the use of the mats from the Cincinnati theatre and mail them to Charleston, gratis. Service:

"And sometimes the ads and service are not on Paramount-Artcraft pictures."

ASSOCIATED ADVERTISERS EAT AND TALK

Superfluity of small town screen censorship, live opportunities that exist today in far China for educational film and uniformity of page size of motion picture trade papers were subjects discussed by speakers at the last monthly "open" luncheon of the Associated Motion Picture Advertisers at the Cafe Boulevard, New York.

Guests of the advertisers were W. D. McGuire, of the National Board of Review; Prof. G. H. Robertson of the lecture department, Y.M.C.A. of China, and Messrs. Lesley Mason, Robert Welch, James Beecroft, Joseph H. Dannenberg, and George Blaisdell, of the Exhibitors Trade Review, News, Exhibitors Herald, Wid's Daily and the Moving Picture World, respectively.

FORD WEEKLY SHOWS DEEP SEA FISHING

In the latest Ford Educational Weekly which Goldwyn announces as ready for release, "Net "Profits," the work of the deep sea fishermen of America's Northwest is followed from the time the men leave the harbor in their trawlers until they return with their ships loaded with thousands of fish.

Projection Department

By F. H. RICHARDSON.

GEORGE VAN DEMS (or maybe it is Van Denis), Glendale, Long Island, offers the following solution of a queer case at the Regent Theatre, Malone, New York. "According to the Regent projectionist, carbons must be brought into contact several times before arc is struck; also at times voltmeter reads fifty, then drops to forty, then jumps to sixty, etc.

"From this I assume he is using Silver Tip negatives, which come to a fine point through close feeding. If this be true, then the trouble can be overcome if when contacting the carbons fail to strike an arc he moves the upper carbon forward a little so that edge of crater skirt touches tip of negative.

"Hold it thus for perhaps a second, then slowly draw it away. A little practice will teach him the trick. A poor grade of upper carbon will render this trick imperative. The drop in the voltage may be caused by defective core in positive carbon. In proof, next time voltage drops ammeter will read high and carbons hiss. Spot at aperture will become yellow, aerial image on revolving shutter will show dark spot in center and there will be a yellow ghost on the screen.

"All this is caused by the core falling out. The arc, thus deprived of its lower resistance stabilizor, becomes unsteady and the voltage varies up and down.

"Are the Powers going to introduce their Number 7 soon? From what I hear it is going to be some considerable boiler."

Have Quit Speculating

Don't know as to Power's 7. I've quit speculating on that topic. I'll believe it when I see it, though no doubt when it finally arrives it will prove to have been worth waiting for. Your explanation of the Regent problem is plausible. All the things you name as attributable to defective core would follow the defective core in greator or less degree. As to the other, why I pass your explanation along. Frankly I don't know.

A SIMPLE QUESTION

Paul R. Beath, Gothenburg, Neb., wants the following information: "(1) Is it right to set the Power's speed control on a frame behind the lower magazine, so there can be no speed control? (2) Is it right to put an aperture plate on backward? (3) Is it right to remove the automatic shutter? (4) Is it right to use a three-wing shutter with alternating current? (5) Is it right to place and use three thousand feet of film on a one thousand foot reel?" He then remarks that all and sundry of these things are being done in his city by a man who took his job.

(1) No. The speed control is to control the speed. What good is it if it cannot be used for that purpose? Speed control is one of the most important functions of projection. It is the one thing which differentiates projection from a trade and makes of it a profession. (2) Most emphatically no. (3) It is nothing short of a crime to do such a thing. (4) Depends on cycle of current. See page 473 of handbook. (5) Cannot believe this is being done, or could be done in practice. Anyhow the man who attempted such a thing would not be fit to be in a projection room at all. Guess you must have been a bit excited when you looked at the reels, friend Beath.

FROM WINNIPEG, MANITOBA

Quite sometime ago brother J. R. Reaney, secretary of Local Union 299, Winnipeg, Manitoba, sent in a letter in which occurred the following:"This is the first time I have written you and it will doubtless be a surprise to hear from this city. We are not, however, at all behind the times. Conditions are pretty good. We get thirty-five dollars for chief and twenty-five for assistant in first class theatres, and twenty-seven-fifty and twenty-four in other houses. We have a six-day week; also a night off each week, which is not so bad, is it?"

There Are Two Sides

From your viewpoint, no, though just how a city man can live on twenty-four dollars a week, under present conditions, seems a bit puzzling. But brother Reaney there are two sides to this matter. Conditions are, you admit, fairly satisfactory from the union side. How about the exhibitor's side. Are your members delivering satisfactory work in return for satisfactory pay? Now don't get the idea I am insinuating they are not, for I don't know the first darned thing about it. I'm simply asking the question. You boys are the ones who know the answer. Remember, brother Reaney, your members, or rather your union in behalf of its members is selling TWO things, viz: labor (which usually is comparatively cheap) and knowledge, which ordinarily comes high. The labor your members of course deliver. DO THEY DELIVER KNOWLEDGE? Have they expert skill in all those various lines which go to make up what we call projection?

Now please, please understand, friend Reaney, that this is NOT in any sense of the word, a criticism. I am simply using your letter to point a sermon, for the benefit of such unions as have need for it, and there are many. Altogether too many unions have ONLY labor to sell. Of expert knowledge they have little or none, yet they sit around and howl about low wages, like the dog with a sore tail howling at the moon. They want the exhibitor to do his full duty in the matter of pay, BUT they want to be entirely exempt from any obligation to do their full duty in the matter of return service. I hope and believe Local 299 is NOT in this class.

I have planned to reach your city and meet your men personally, but it is so far out of the way that, to date, I have been unable to make it.

"EVANGELINE" PLAYING STANLEY CIRCUIT

Because "Evangeline," the William Fox pictorial presentation, was acclaimed by Philadelphia newspapers, Frank W. Buhler of the Stanley Company, whose main offices are in the Quaker City, has arranged to book the film for the entire circuit of theatres under the management of his concern. "Evangeline" was lauded by the press, and as a result the Stanley was crowded with admirers of the great American poet.

"Evangeline" left the Stanley, taking with it a record for the house, the film and the city. Now the complete chain of Stanley theatres is scheduled to play the film for long runs. Mr. Buhler, in a telegram to William Fox, declares that it is pictures of this type that will do the industry most good.

Nothing save the announcement "William Fox presents Evangeline," displayed in electric letters over the entrance to the Stanley advised passersby what was the chief attraction there. The theatre, of course, carried its regulation house ad in the Philadelphia papers but the transient trade followed the electric sign.

LEONARD WINS QUICK ACTION

F. J. Leonard, formerly connected with the selling end of some of the foremost producing and distributing companies, was recently promoted to the post of eastern sales manager of the American Film Company, Inc.

When the "Flying A" organized its own sales department in July, 1918, Mr. Leonard was placed on the sales force. He achieved such a pronounced success that he was appointed a district manager. Here his co-operation and progressiveness soon made him a general favorite among the exhibitors of his territory, and a speedy promotion to division sales manager rewarded his efforts.

Mr. Leonard has headquarters in Philadelphia, and is in charge of territory including Boston, Albany, Buffalo, Pittsburgh, New York and Washington.

KENNETH HODKINSON VISITS "BIG FOUR" EXCHANGES

Kenneth Hodkinson, assistant to Hiram Abrams and business manager of United Artists Corporation, is on the West Coast, visiting the Seattle, San Francisco and Los Angeles branch offices of the company. Mr. Hodkinson spent some time at the Chicago office of the "Big Four" en route West and will cover a number of other branches on his way East again.

He also plans to spend a little time at the studios of the "Big Four" artists in Los Angeles.

New York State League Summarizes Recent Sunday Opening Victories

IN three at least of the populous cities of New York the recent elections turned entirely on the question of letting the motion picture theatre open on Sunday. In Mount Vernon the issue was forced by the Sabbatarians who lined up solidly for the maintenance and strict enforcement of those ancient blue laws. The campaign was conducted by the clerical forces with bitterness bordering on intolerance, while exhibitors of the city did no more than lend expression to the strenuously voiced demands of their patrons. The exhibitors mobilized the overwhelming sentiment in favor of motion picture entertainment on Sundays, but the people were their own leaders, and the laboring element was particularly conspicuous in the battle for the people's ancient rights, or recreation after church hours on Sunday. The Board of Aldermen, obeying the clear mandate of the electorate, has passed the ordinance permitting the motion picture theatres to open on Sunday. The vote stood nine to one. In the municipal election of the city of Schenectady the motion picture issue overshadowed every other question in the campaign.

Attitude of Mayor and Ministers Resented

Indeed, before the battle had been under way for one week, the Sunday question was the sole surviving issue. The people of Schenectady had always been in favor of motion picture entertainment on Sunday. Theatres there have been permitted to open, and their closing, due to the action of preachers, had been resented by the voters. This resentment grew when last September the mayor vetoed an ordinance passed by the board of aldermen allowing the motion picture theatres to open on Sunday. The vote stood 9 to 6 in favor of the ordinance. People who were present at the hearing which preceded the aldermanic vote will never forget the intolerant and fanatical attitude of the ministers who denounced everyone opposed to them as un-American, revolutionary and Bolsheviki. One of the leading ministers in charge of the Presbyterian Church made savage and most deplorable attacks on the Jews, whom he stupidly blamed for the agitation in favor of Sunday pictures.

Simon Saw His Mistake Too Late

When the Mayor vetoed the ordinance, he accompanied the veto with a message substantially to the effect that the working man ought to be satisfied to seek his recreation on week days after working hours, and not on Sundays. This mayor, Mr. Simon, had, prior to his veto, declared himself in favor of Sunday pictures, but misjudging the political strength of the church element, he bowed to their dictation and obtained renomination on the Republican ticket. His opponent was a minister, the Rev. Dr. Lunn, former member of congress and ex-mayor of Schenectady. He was swept into office on the Sunday picture issue by a majority in excess of 2,000.

An amusing manoeuvre was an attempt by Mayor Simon in the last stages of the campaign. When he saw how strong the tide was running against him on the Sunday issue, he came out with a statement permitting free motion pictures. He saw his mistake too late, as did Assemblyman Edgar R. Davis, Republican, who ran in the county of Schenectady, and who was defeated by reason of his opposition to Sunday pictures.

Schenectady Exhibitor Made Alderman

The election in Schenectady resulted in making one of the exhibitors there, J. Shay, a member of the Board of Aldermen. The motion picture exhibitors in the city and county of Schenectady were greatly aided in their vigorous and aggressive campaign by the Motion Picture Exhibitors League of the State of New York.

The League had motion pictures made of Dr. Lunn. This film was shown in every theatre in Schenectady, and had much to do with the substantial majority for Dr. Lunn.

It is well to call attention to the strictly non-partisan character of the Sunday issue. While in Schenectady the Republican candidate for mayor opposed the Democratic candidate for mayor favored Sunday pictures. In Utica it was just the reverse. The Democratic candidate there, who obtained renomination for mayor, showed indifference and hostility to Sunday pictures, while the Republican candidate, F. K. O'Connor, expressed himself in favor of Sunday pictures.

Utica People Show Preferences

Although the people of Utica had by their petitions to the Board of Aldermen plainly shown their attitude on the Sunday question the Board of Aldermen refused to heed the petitions of the people and declined to enact an ordinance demanded by them. The aldermen were, however, afraid to ignore the demands of the people entirely, and therefore as a concession to popular sentiment and without any legal warrant ordered a ballot on which the citizens at the election were to signify their preferences on the Sunday question.

The result was a majority of 1179 in favor of Sunday pictures. The campaign in Utica had been under the management of W. H. Linton, state treasurer, and W. P. Donlon, managing director of the Avon Theatre. Here, too, the State League rendered valuable assistance.

Exhibitors Supported Cleveland Mayor

Nor was New York State the only commonwealth in which the power of the screen was emphatically demonstrated. A notable instance of the political power of the screen was furnished in Cleveland, Ohio. Mayor Davis, who ran on the Republican ticket for a third term, was strongly supported by the Cleveland Exhibitors Association, who in their support of this candidate voiced the sentiments of a great majority of their patrons. A most vicious campaign, consisting largely of mud slinging, was conducted against Mayor Davis. The unanimous support of the screen, however, completely nullified this method of campaigning and brought a strong response from the patrons of theatres, who resented the methods employed by Mayor Davis' opposition. The result of the election taken from the official tabulated statement shows a plurality of 30,985 votes for Mayor Davis. This is the largest plurality on record. The three other candidates were absolutely distanced.

Trade Absolutely Non-partisan

To again emphasize the strongly non-partisan character of screen support which is bestowed on individual records rather than along partisan lines, mention must be made of the triumphant election of Sam H. Silbert, a Democrat, who was a candidate for municipal judge. His plurality over his opponent was 25,210 votes.

The Motion Picture Exhibitors League of the State of New York believes the results of the election in the cities mentioned have more than a local significance and ought to be a source of encouragement and inspiration to exhibitors everywhere. The League will be glad to forward to exhibitors throughout the country valuable facts and figures on the question of the Sunday opening.

MOTION PICTURE EXHIBITORS
LEAGUE STATE OF NEW YORK.
SYDNEY S. COHEN, President.

UNIVERSAL DEVELOPING CONNECTICUT TERRITORY

H. M. Berman, general manager of Universal exchanges, announces a change in the handling of special attractions and Jewel productions in the New Haven territory.

All of the bigger products will be handled from Universal's New Haven office in addition to the short subjects and serials.

Heretofore all the bigger productions were released under the direction of the First National in that territory.

"Clowning Not All"- Sennett

THE comedy film is coming into its own," says Mack Sennett, the famous producer of Mack Sennett Comedies, "and theatre owners are learning that their patrons want to laugh. One of the developments in these present times, which are filled with revolutionary changes in the motion picture industry, is the discovery that it is not foot-length that makes a successful film."

Mr. Sennett is naturally in a happy frame of mind these days, as his long-continued fight on behalf of the comedy picture is being won.

"Exhibitors desire to serve the public," he says, "and, like making a newspaper, it is a difficult job to carefully feel out the public wants and at the same time keep the theatre till filled with money enough to pay the bills.

"The war certainly changed lots of things. During those tragic days and since, the theatre owners saw at once that the time was right then and there to make people laugh. 'Give us comedy pictures,' they said, and right there and then began appreciation of the fact that comedies should no longer be mere fillers in a program, but that, regardless of their two-reel length, comedies had what I might call body, that they stood up, as it were, and were worthy of being featured, and that time, money and thought had been given to their production.

Present-Day Comedies Have Merry Plots

"Modern motion picture comedies are not mere carelessly-done, pie-slinging affairs, but are carefully thought-out satires with merry plots and original burlesque of the old-time melodramas of the 10-20-30 days when the galleries hissed the villain.

"Examples of the super-type of modern comedy films are my own recently produced features, 'Uncle Tom Without the Cabin' and 'Salome vs. Shenandoah.' The success of 'Uncle Tom Without the Cabin' and 'Salome vs. Shenandoah,' which were made the first features of Grauman's Theatre, Los Angeles, and broke all records for Grauman's Theatre during their runs, proves the truth of my contention that the modern comedy production is worthy of first place on a theatre program.

"The featuring of short comedies, due to their value in entertaining the public, is good for the motion picture industry because it will bring about a healthy competition between the producers of dramatic films and of comedy pictures, as well as with those who are responsible for making up the other units of the average motion picture theatre's interesting program of entertainment.

"Of course motion picture producers must keep in mind that the people who go to motion picture theatres, whether in London, Tokio or Central Falls, Iowa, go there to be entertained and that in its last analysis human nature is very much the same. One wants to be thrilled a little, made to wonder a little, made to feel a trifle sad--but not too sad--and finally made to leave the theatre with a warm, comfy, happy feeling. That's where the comedy film comes in.

"Successful motion picture comedies of the kind which are now being featured therefore have well-knit, reasonable, and intensely human plots built on those phases of human experience which people ages ago decided were funny. The day of mere clowning in motion picture comedies is past."

A UNITED ARTISTS "HANGAR" FOR DOUG, MARY, AND CHARLIE

LOUIS B. MAYER BUYS SELIG SERIAL

Louis B. Mayer, who has guided the destinies of Anita Stewart and Mildred Harris Chaplin, has entered into the business of exploiting serials. He has purchased from Colonel Selig the fifteen-episode serial "The Lost City," in which wild animals appear.

Eight of the fifteen episodes have already been completed, and are en route east, where it is presumed they will be handled by the Mayer sales force.

Juanita Hansen takes the leading role. Her "opposite" is George Chesebro. To give the proper thrill not a tamed nor milk-fed animal was used. Several players, including Miss Hansen, were mauled by ferocious animals during the making of the serial.

"The Lost City" is a screen story of adventure in the wastes and jungles of the dark continent. Practically every kind of wild beast inhabiting that continent appears in the picture, and several were actually slain while attacking the principal members of the cast.

MARSHALL NEILAN ENGAGES JANE NOVAK

Jane Novak has been engaged by Marshall Neilan and she will appear in one of the leading roles in his first independent offering now in course of production. Miss Novak has played in motion pictures opposite many popular male stars, including William S. Hart, Charles Ray, Lewis Stone, Sessue Hayakawa.

LATEST PICTURES OF MACK SENNETT AND A CROWD DURING THE RUN OF HIS "SALOME VS. SHENANDOAH" AT GRAUMAN'S

ONE OF THE VIEWS IN THE INTERNATIONAL "SINKINGS" REEL

"FLYING A" HAS "AERO SPECIAL" CAMERA

The subject of aerial photography has during the past few years occupied the attention of camera experts, to the extent that a number of different types of cameras have been invented in trying to overcome the peculiar difficulties of photographing from rapidly moving machines flying at various elevations. The majority of these cameras in use today are cumbersome affairs. It is therefore with considerable satisfaction that the American Film Company announces the perfection of its new "Aero Special." Simplicity itself, this contrivance is the result of many months' experimenting by the photographic section of the company's studios in Santa Barbara. The camera was designed and perfected by E. P. Moore, chief still photographer; was manufactured entirely in the studio shops, and already has a remarkable collection of exceptionally fine still photographs to its credit. The camera is less than seven pounds in weight.

BROCK HEADS SELECT'S EXPORT DEPARTMENT

Louis Brock, nephew of the late Henry Brock, has been appointed manager of the Select Pictures Corporation's export department, to succeed Guy R. Hammond, resigned. He has been associated with one of the largest export houses in the country and his knowledge of the foreign market is complete. Mr. Brock has traveled extensively and is well versed on conditions which obtain in the film markets of Europe and South America.

HOLYOKE TO GET $500,000 THEATRE

Ground has been broken at the corner of Suffolk and Chesnut streets, Holyoke, Mass., for the new Victory Theatre which will be built at a cost of approximately $500,000 by Nathan and Sam Goldstein and others. The auditorium will seat 2,500 persons.

U-Boats Shown Attacking

HEARST NEWS No. 64, released by the International Film Service Company, has 400 feet of views of the sinking of Allied merchant vessels during the war which were taken by the German submarine commanders for the official archives of the former Imperial Government.

The film was secured by J. H. Mackzum, a K. of C. secretary. Mackzum, who is said to be of German birth and to speak the German language fluently, formed an acquaintance with a German officer while with the American Army of Occupation in Germany and in some unexplained way got the views.

They open with the view of a submarine submerging. A British tramp steamer is seen in the distance, and is next seen hove to after the submarine has fired a shot across its bow. Then follows a sub-title saying that the captain and mate of the tramp have refused to be rescued, and they are seen in the distance, standing on the stern of the vessel as it goes down. There is nothing to show that the Germans have rescued any of the crew, except the intimation to that effect in the sub-title.

The most picturesque sinking is that of a sailing vessel which has had a bomb placed in its hold. The scene depicting most clearly the horror of a sinking at sea is that of a large tramp steamer which goes down stern first after the boilers have exploded.

There are two short views of German gunners at the deck gun. There is nothing to show absolutely that the crews of any of the vessels have been rescued by the Huns, except the fact that, besides the captain and the mate, the decks of the vessels are apparently unoccupied when the boats sink. These views were plainly out and carefully edited before they were allowed to leave Germany. The photography is excellent. More of the vessels shown were torpedoed, as they were too small to put up a fight and the Huns were saving their torpedoes for bigger prey.

MOSS CHRISTENS NEW THEATRE THE COLISEUM

Because of its size and scope, B. S. Moss has christened his new theatre at Broadway and 181st street, New York, which will be completed within a few months, the Coliseum. The theatre will have a photoplay and vaudeville policy. Its large seating capacity will make it one of the largest houses in New York. There will be many novelties in construction, one of the innovations being the presence of runways instead of staircases.

FINE REVIEWS OF WALTHALL FEATURE

That "The Confession," starring Henry B. Walthall, and the latest product of the National Film Corporation, is one of the really great productions of the times, is the unanimous opinion of press and public, according to the reviews given the picture at its premier performance in Boston. Joe Brandt, general representative of the National, is highly elated at the success of the picture.

THIRTY REASONS WHY CALIFORNIA IS POPULAR AND WHY THE FOX SUNSHINE COMEDIES ARE ENJOYING A WIDE CIRCULATION

Rubbernecking in Filmland

BY GIEBLER

FILMLAND looks like Spotlesstown this week. A nice rain came along, put out the forest fires, washed the dust and ashes off the palm trees and filled our rain barrels with enough soft water to wash our hair in for a month, if the wiggletails don't get in it and spoil it.

The alkali water out here is something fierce on the hair, and it isn't everyone who can go to the hair stores, with the prices as high as they are. Lots of us do our hair at home during the rainy season.

Speaking about rain--of course it may have been just a coincidence--but the very next day after the folks out around Pasadena and Pomona prayed for rain to "squinch" the forest fires, Mary Pickford and her company went over in South Pasadena to make rainstorm stuff for her first United Artists' film, "Pollyanna." But it didn't rain a drop until after they were all through and they had to make their own rain.

Only Mary Got Damp

I am glad things turned out that way, however, because I went along with the company, and if there had been a genuine sky rain I wouldn't have been able to stand around in the dry and sympathize with Miss Pickford while she got soaked, or laugh at Director Paul Powell when he sat down in a puddle of movie rain that had collected in the depression of the seat in the oldfashioned surrey that was used in the action.

And by the same token, if the rain has been general and not confined to the location, the folks of Pasadena might have got themselves a bit damp watching Mary Pickford make "Pollyanna."

Pasadena is our most aristocratic suburb. A lot of high brows, first families and folks who have made a lot of money keeping boarders and selling real estate live out there.

Ho, Jenkins, the Cold Cream

They are very exclusive, so exclusive that they will not allow a picture studio to be built in the town, arguing that it would lower the social atmosphere to have a lot of "movie" actors running around loose in their sacred precincts.

But the Pasadena people were not too exclusive to turn out en masse to watch Little Mary before the camera. They stood around for hours and got the sun grins and the backs of their necks all tanned up something dreadful.

The kids of a school near the location played hookey in a body. They came over at recess and refused to go back, in spite of all the teachers could do--and the teachers being human, declared a holiday and came over and got a long look themselves.

Miss Sally Sees Little Mary

Mary Pickford was not the only attraction in Pasadena that day, although few of the bystanders knew of it. Mrs. William G. McAdoo and Mr. McAdoo's young daughter, Sally McAdoo, were guests of Mary Pickford. Miss Sally McAdoo had never seen a movie made before and she had the time of her young life watching Little Mary work.

Perhaps it was a good thing that the town did not know that the daughter of the President and the daughter of the former secretary of the treasury, as well as the most famous star of the pictures, were in their midst all at once.

It would have been too much; the crowd would have grown to such an extent that picturemaking would have been impossible.

But, for that matter, there was one person in the volunteer audience who didn't even know Mary Pickford was there.

Doubting Thomas and the Epizootic

Of course you have heard of the chap who never saw a Burton Holmes Travelogue or an Outing Chester picture, who went to the circus, took one look at the giraffe and said, "Hell, there ain't no such animal!"

I met that bird in Pasadena. He was standing in the crowd while they were making a scene that shows Pollyanna arriving at the little town in New England where she goes to live with her aunt.

It was raining pitchforks, cats and dogs, everything that a conscientious and conscienceless technical department puts into a "movie" rain storm.

Miss Pickford was having an awful time trying to fight her way from the train to the oldfashioned surrey that had come to meet her. Her umbrella had reversed itself and the wind was whipping her two steps backward for every one she took forward.

Two Intellectual Minds Clash

The skeptical chap sidled over to where I stood, attracted to me, no doubt, by the fact that I look very intellectual when my glasses are down on the end of my nose, as I was wearing them then, and started a conversation.

"This is six times the fellow that's bossing the job has made that poor little kid get out in that rain," he said. "She don't look any too strong, either. It's liable to give her the epizootic or something."

"Such is the price of fame," I replied. "Many of our picture players take chances daily with their lives, limbs, bronchial tubes and make-up, to say nothing of getting their feet wet and their hair out of curl, all to make a 'movie' holiday."

"Do you suppose she gets very much for it?" he asked, pointing to Mary, who had stopped fighting the rain and had sat down in a nice squashy puddle.

Few Millionaires Would Do It

"That girl is the highest priced star in the pictures," I told him.

"That's not Mary Pickford," he scoffed. "You can't tell me that. Mary Pickford makes a million dollars a year."

"That girl out there sloshing around in the mud is none other than the famous Little Mary," I maintained.

"Get out," jeered the sceptic. "It isn't possible. Mary Pickford makes a million dollars a year, I tell you.

"Why isn't it possible?" I asked him.

"Because she makes a million a year," he echoed. "Didn't I just tell you? Do you think anybody who makes a million a year would do that? They'd get a double. That girl out there in the rain is a double. I know all about the movies. All the stars have doubles and on top of that some of the doubles have doubles to double for them. A million dollars a year and then take a chance on getting the epizootic! Huh! You can't tell me!"

"Say," I asked the sceptic as he started to walk away, "did you ever see a giraffe?"

"Sure," he said, "in a circus. What's that got to do with it?"

"I just wanted to know if you believed it was real or thought that somebody was kidding you," I said.

"Nobody can kid me. Didn't you just try it and fail to put it over?"

I think the sceptic was the only person of his kind in the crowd and I hope there are no more like him anywhere. I have seen many Pickford plays in the making and I have never seen or known of Mary Pickford using a double or shirking a part.

It is too bad that there has been so much faking in the pictures that a real artist does not get full credit for conscientious work from every one.

Metro Wins Before Awed Crowd

"Pollyanna" was not all I saw this week. I should say not. I was one of the number that sat in tense and awed silence and watched the terrific struggle for supremacy between the Brunton and Metro ball teams at Brunton Park on Sunday--a hard fought battle that resulted in the close score of 17 to 16 in favor of Metro.

There was some disappointment about the casts. I was disappointed myself. I had expected, from reports sent out by J. B. Chapman, who had charge of the publicity, that the Brunton team would be made up of actors, managers and directors.

I fully expected to see Robert Brunton on the field for one. Henry Kolker was another that was promised and did not materialize.

There is a rumor that enough actors, directors and

managers who know how to play ball could not be found on the Brunton lot, and several of the nine had to be recruited from the property and technical departments at Brunton.

"KITTY KELLY, M. D.." THREATENS TO OPERATE

The rooting arrangements were also very bad; nearly all of this highly important work was left to Bessie Barriscale. Bessie did noble, I'll say that for her; she threatened to murder the umpire every time he made a decision of any kind against the Brunton team.

Maxwell Karger pitched for Metro; Howard Hickman for Brunton--that is, part of the time. Howard put some fine dramatic touches in his work, but he did not put as much spit on the ball as Karger did, and along about the sixth reel he was taken out and Rene Rivierre, who has been playing juvenile parts on the publicity league, was put in his place.

Antrim Short was umpire. He wore a long-tailed coat, boots with his pants stuffed inside them, a whip and a brutal Simon Legree mustache. Indeed, Antrim made such a fierce figure that he was able to get away with all kinds of murder in his decisions.

Revolutionary Competition

Bert Lytell, still wearing his "Lombardi, Ltd.," mustache, played a brilliant part for Metro. Jack Holt and J. L. Frothingham were the heavies for Brunton.

Bill Sears, Elliott Howe and Woodbury, the "Still" man, were also in the Brunton cast. John Conly, Angelus Young, Mickey and Joe Whelan, John Arnold, Charles Lyons and Danny Hogan, in addition to those previously named, were the Metro players.

The game was replete with big moments, many of which I missed because I was trying to cover two events at once.

Art Hosson was making French Revolution scenes over on the Fairbanks lot with two or three hundred extras, and every time the shooting would begin I would feel the urge to my martial spirit and would go over there for a while.

Karger Used "Speet" Ball

It was a great game, just the same. Some thrilling soul-stirring stuff was pulled off. Danny Hogan rose to great emotional heights in a bit where he complained about the expectoratorial pills that Maxwell Karger sent hurtling over the home plate.

"When he speet on the ball that-a way, eet is impossib' to hold it," said Danny, in bitter tones.

WELLS HAWKS, VETERAN PUBLICITY MAN, ENGAGED BY WILLIAM FOX AS SPECIAL REPRESENTATIVE

HAVING been placed on the inactive list of the United States Navy, Wells Hawks, Lieutenant Commander U.S.N.R.F., returns to civil life in the capacity of special representative of Fox Film Corporation, adding another expert to the efficient personnel of the Fox organization. He is a newspaper man with a wealth of experience gained in New York, Washington and Baltimore.

While manager of the Academy of Music in Baltimore, Charles Frohman took him to New York to manage the Criterion Theatre, succeeding Charles Dillingham. For ten years he handled the general press work for the Charles Frohman theatres and stars. He also managed the tours of Marie Tempest and Sir Charles Wyndham and the last American tour of Sir Henry Irving.

Mr. Hawks has handled publicity for the Metropolitan Opera Company, the tours of the Diaghileff Ballet Russe, Klaw & Erlanger and Lieber & Company. He was associated with the late Fred Thompson in the exploitation of outdoor shows, was with the Universal Film Manufacturing Company, and the Famous Players, and supervised the personal publicity of Mary Pickford.

MABEL NORMAND ENTERTAINS

In celebration of her renewed contract with Goldwyn Mabel Normand entertained representatives of the trade and daily press on November 12 at the Ritz. The party was purely informal. Miss Normand sat at the head of a long table eleboretely decorated with cut flowers. Twoscore newspaper men and women extended congratulations and good wishes to the little player who for so long has entertained in comedy and in drama picturegoers everywhere.

Spiritualism Theme of Griffith Film

Aside from introducing into motion pictures one of the most interesting and widely discussed topics of the day, D. W. Griffith in his initial attraction for First National Exhibitors' Circuit has unearthed a new and popular subject which will enable exhibitors to appeal to women patrons with something other than a love theme.

The element of spiritualism that characterizes "The Greatest Question" is one hitherto untouched in motion pictures. Treated skillfully and in a manner that grips an audience in typical Griffith fashion, the question looms great in the minds of those who will see the picture.

Griffith has selected a theme that is dear to the hearts of mothers and sweethearts who have lost their loved ones as a result of the world war. At no time does he take his story into situations where the thought becomes confused, but on the other hand he confines his scope to the effect of the problem upon a poor family of farm-folk whose main source of livelihood is taken from them as the result of a heroic action that was never known.

PRIZMA SECURES MISS MADGE EVANS AS A STAR FOR MULTIPLE REEL PICTURES IN NATURAL COLORS

PRIZMA NATURAL COLOR PICTURES announces, by arrangement with World Pictures, that beginning Monday, November 17, they will take over the latter's contract with Madge Evans, who has been a World star for several years, and will start making productions with this juvenile artist as the featured member of a company that will be engaged to produce two or more reel pictures in natural colors. Unlike Prizma subjects that have been released in the past, the Madge Evans Pictures will be picturizations of stories especially written, or published works of well-known authors.

Madge Evans began her career as an actress when almost a babe in arms. She has scored repeated successes in Broadway productions. With the World company she has been a star in her own right, and has shared co-starring honors with Montagu Love, June Elvidge and Carlyle Blackwell.

At this moment she is just emerging from childhood into maidenhood; and in consequence it is an easy matter for her to flit from one role to the other, in which extreme youth and budding innocence can be coupled and represented by this young girl whom nature has endowed with beauty and brains.

GLADYS LESLIE COMPLETES "THE MIDNIGHT BRIDE"

Gladys Leslie has completed "The Midnight Bride," her next Vitagraph feature. It is not likely, however, that it will be released before the new year, as "The Golden Shower" will be shown first. The latter will be presented during the present month.

"The Midnight Bride" is based on the magazine story by Charles Stokes Wayne called "The Marriage of Little Jeanne Sterling." It again offers Miss Leslie a dramatic role.

"NOTHING BUT NEWS"- LATEST HALLROOM BOYS COMEDY

Making Money With "Lightning Bryce"

BY EPES WINTHROP SARGENT

MORE than half the success of a serial depends upon the successful launching of the first episode, and the wise manager will follow the advice of the press book for "Lightning Bryce" and spend most of his appropriation in launching the first or the first two installments. To a manager who plans to spend fifteen dollars a week on a serial, a first cost of one hundred dollars may seem extravagant, but it is economy to spend lavishly to establish the story with the patrons. If the serial is at all good, the following chapters will sell themselves.

And it can be said that "Lightning Bryce" will hold up its end, once it is started. It is a "Mickey" in the serial field in that it carries almost all of the "sure fire" stunts in addition to novelties of its own which will appeal.

The first thing, then, is to make certain that the early reels are shown to as many persons as possible. Many managers no longer expect to sell the first chapter of any serial. They find that it pays best to practically give it away, either by means of free performances or special showings. Some even discard the feature for the first day and run the opening chapter over and over again.

Don't Offer "Free" Shows

But the absolutely free show will possibly react in later business. It is never well to permit your patrons to acquire the habit of walking into your house without paying. Disguise the complimentary, and get some gain by doubling up with your merchants. Any form of coupon ticket would be good; the ticket which represents a certain amount of merchandise purchased from indicated stores is one good plan, but a better scheme will be to hook up with one or more stores in each of three different lines, as dry goods, groceries and butcher shops. In a small town use one of each. In larger places use two or more.

Announce that the dry goods store will give a red ticket with each purchase of fifty cents or more by any person over sixteen years of age. Let the grocer present white tickets and the butcher blue slips; one slip for each purchase, one each of the red, white and blue tickets entitling the holder to an admission to the first chapter. If you run only the serial and no other attraction, a single ticket should suffice, but if you offer a full show, demand the full set of red white and blue slips. Make the announcement two or three weeks in advance and any family can get hold of a sufficient number of tickets to cover all its members.

It Means Advertising

Any live merchant will be glad to have new people come to his store. That is why he advertises bargain sales. He should be willing to pay from ten to twenty-five dollars to get in on this plan. You should be able to make the scheme pay for the feature.

More than this, every merchant will be forced to advertise your show to make his own offer look good. He will have to give you window space, and if he is wise he will do special newspaper or throwaway advertising, as well. Even if you cannot sell your show you can gain on the advertising, and if you do not get a cash return, you can make a certain amount of advertising a requirement.

To start your advertising, begin with teasers, using the one column cuts shown in the press book. There are four of these. Get them all. At a pinch they can be run in a three-quarter inch space, but it will be more advantageous to use a full inch for each. Scatter on the pages and use more than four if you can afford to do so.

ANN LITTLE AND JACK HOXIE, "LIGHTNING"'S CO-STARS

Get a Trade Mark

One of the most valuable cuts in the press book is the inch and a quarter circle known as cut 16. Use it both for a teaser and a trade mark. It might be well to use only the circle for teasers. After the first showing use it on every piece of printed matter you put out.

Make it a trade mark. Run it on every piece of advertising matter you get out with "Every Thursday" or whatever the showing day may be. Start this six days before the first showing and run it seven days a week for the full sixteen weeks.

Get it enlarged on paper or oilcloth to hang in the lobby or on the house front every showing day. Use it so persistently that the merest glance will remind all of the serial.

A day or two after you start the teasers, begin to show your paper. Get a couple of the twenty-four sheet stands. Put them on permanent boards and varnish them down to stand during the run, or mount the sheets so that they can be run out for every showing day. Get a few onee and threes for the first chapter and put in an order for sheets for each of the instalments. There is new paper for each chapter. Change for every showing, and if possible post the day after a showing for the next instalment. Keep the paper always out.

Get Press Stories

As soon as you start to advertise, get after press stories. If you make a contract covering the fifteen weeks before you start, the space you take will look so much better to the advertising manager than the space for any one week that you can get a special big splash for the opening.

The press book is prepared to help you get your stories over. It is written for the newspapers and is real newspaper stuff. All you have to do is to clip or get an extra book and leave it with the editor, if he is friendly.

Note from one of the examples how a portrait cut is used to fat up the story, or offer the larger scene cuts. Most papers are willing to use this material, particularly if you have made a contract.

About three days before the showing, or the Sunday before, if you show Thursday or Friday, get out a big display advertisement. Use that three-column number five out. This will hook up with your twenty-four sheet, and that will help. Follow with at least a two column cut the day before the showing. Use a special space for the serial instead of running in your regular display. Have them side by side, if you wish, but make this a special display.

Sell Season Tickets

Meanwhile start ticket clubs, using the suggestion in the press book, or sell to anyone who will buy. It will pay to make a reduction and be certain of selling for the complete run.

There are two advantages to the season ticket. You not only sell the full show, but you get that night out of the way of other attractions. The man who has

Hints and Suggestions for Getting It Over

a season ticket to a serial is more apt to buy for the other nights. The serial is something already paid for. The price does not come out of his current week's expenses. Don't forget that angle.

Use plenty of heralds. They are cheap in proportion to the work they do. But because they are cheap do not waste them. Give care to their distribution.

Send them out by mail, if possible. If this is too costly, use boys for a house to house distribution, but be careful to select reliable boys.

Work Special Stunts

And work some special stunts. The string wrapped knife blade will offer many possibilities. Try for something along this line. Get the hardware stores to show knives with the message on the string. With this for an excuse you can make a fine window display in more than one store. Offer a prize for the best sample of this work brought in by a boy or girl.

Get plenty of stills, one set for the lobby and as many more as you can get showings for. Change weekly as soon as a chapter is out of the way.

Get a big bulletin board for the lobby on which to list the stunts. Use a double column, one for Miss Little and the other for Hoxie. Head it "Thus far they have--" then list the stuff. Below use a tag: "What will they do next week?" Let this list grow and it will help to keep up interest, for this serial does not work up to one big punch, but is a succession of stunts right through the reels. You will have plenty of material.

And for the opening have someone who can talk give a little lecture on the parts to come. The first instalment of a serial is not as good as what follows, because it must lay out the lines. Tell them this and tell what follows. You will get every person present.

An Advantage in Authorship

There is an exceptional guarantee to the showman who books "Lightning Bryce" in the knowledge that the story was written by a showman of newspaper experience and produced by a showman who knows serials backwards. And such a man put this chapter-story together, after figuring out the details.

Joe Brandt has been dealing in serials for several years--from the time Universal produced "The Black Box" and followed that with a score of others. At Universal Brandt was general manager and specialized in serials from production to distribution.

Made to the Public's Order

Making "Lightning Bryce" was a job that came handy to Brandt and into it he put the accumulation of ideas he had derived through past experience. The result is all that might be expected from a man of Joe Brandt's knowledge and experience.

Besides his abilities as an author Brandt has brought to the work his knowledge of what the public like in serials. He knows through his travels and talks with picture showmen just what features in serial construction win most box-office favor.

It is indeed seldom that a serial is offered that has behind it the experience and ability to sense the appeal of a chapter-photoplay that "Lightning Bryce" will bring to exhibitors. All that can be known in advance is incorporated in the construction and development of the narrative with direct application to public appeal. The element of experiment is entirely eliminated. "Lightning Bryce" has been built to the public's order.

The Stars and Their Support

Then there is the matter of players--the people employed in putting across Brandt's ideas. Ann Little is the favorite of many thousands of photofans and in every likelihood has a host of followers in every community where "Lightning Bryce" may be shown. Jack Hoxie is no stranger to the screen and in his various appearances has demonstrated his worth as an actor with just the qualifications that make the serial hero a favorite through all the weeks he reappears in screen sensations. He has youth and manliness, is an athlete and rider and knows how to turn a "stunt" with a deftness that puts a "punch" across with a bang.

Both Hoxie and Miss Little are well suited in the roles they have been assigned to. Everything depends upon the principals and "Lightning Bryce" has the advantage of an experienced cast of stars and supporters.

In your copy be sure not to forget to mention the director, Paul Hurst, who is also cast as the villain. He directed the greater part of a recent Ruth Roland serial and also has several features to his credit.

ADVERTISEMENT

THE DASHING 24-SHEET FOR "LIGHTNING BRYCE" WHICH GIVES AN IDEA OF THE SPEED AT WHICH THE ARROW SERIAL TRAVELS

ARROW FILM CORPORATION OFFERS THE GREATEST SERIAL EVER MADE
LIGHTNING BRYCE
FEATURING Ann Little AND Jack Hoxie
DIRECTED BY PAUL HURST
STORY BY JOE BRANDT
PRODUCED BY NATIONAL FILM CORPORATION OF AMERICA, INC

Dealings in the Open Market

EXHIBITORS BOOK ON "13" SERIAL IS READY; IS REPLETE WITH SHOWMEN AIDS

SOMEWHAT delayed by the strike of the New York printers, though complete in every detail, there comes to hand the long promised exhibitors book, prepared by Louis Burston, president of Burston Films, Inc., the subject being that of the producer's latest Francis Ford serial, "The Mystery of '13'." Unique in a number of features, it bears a resemblance to a "13" page insert with which the press department of Burston Films made the initial announcement of the new fifteen episode feature, some months ago. Since that time most of the territorial rights to the serial have been sold, including all foreign countries, where Francis Ford is said to be still the favorite serial hero.

A review of the "Exhibitor's Book" shows it to be a helpful guide to the exhibitor who likes to examine his serial offerings before booking. Louis Burston made a brief and business like statement at the beginning, which is followed by a page devoted to Francis Ford. Then come portraits of the thirteen principals, and a synopsis which gives one a taste of the quality of "The Mystery of '13'."

Ready prepared advertisements, name cuts and portrait cuts of the stars, Francis Ford and Rosemary Theby, for exhibitors' use, follow, while in the center of this book is a full-color, four-page insert which shows in miniature the stock and episode paper prepared with elaborate care.

MANY FEATURES FROM W. H. SOON

W. H. Productions Company asserts that it will soon have ready to release on the state rights market features galore. One of them will be "The Iron Strain" produced by Thomas H. Ince, featuring Dustin Farnum, Enid Markey and Louise Glaum, a past proven success. The exploitation for this production covers many interesting angles.

Commencing in January, seven Olive Thomas features produced by Thos. H. Ince will be released at the rate of one a month, backed by publicity and advertising. W. H. Productions Company also has a selection of short reel Keystone comedies.

In addition to the one reel Charlie Chaplin special "Some Nerve," formerly entitled "A Gentleman of Nerve," another one reel Chaplin will soon be ready for release.

There is also a series of eighteen single reel Keystone comedies. Among them are seven Sydney Chaplins now ready for marketing.

KREMER STARTS SALES DRIVE

The New York offices of Victor Kremer announce that the sales drive in behalf of the four Chaplin comedies controlled by his organization is now under way. In addition to Essanay's "A Burlesque on Carmen," Kremer also controls the rights in the United States and Canada to the following Chaplin productions: "The Champion," two parts; "A Jitney Elopement," two parts; "By the Sea," one part, and "Work," two parts.

The following deals have been closed whereby these pictures have been acquired for state-right release by R. C. Cropper, Beehive Exchange, Chicago, for the following states: Indiana, Missouri and Northern Illinois. Harry Crandall, of Washington, who recently purchseed "A Burlesque on Carmen," has also acquired the four other Chaplins for the District of Columbia, Virginia, North Carolina, Maryland and Delaware.

HARRY ROTH GOES OVERSEAS

Harry Roth, secretary and treasurer of the Forward Film Distributors, Inc., of 110 West Fortieth street, New York City, has left for an extensive trip through Europe and Great Britain on behalf of his corporation. His object is to sign contracts with various foreign concerns with whom tentative arrangements have been made to act as resident buyer for them in this country.

He is also taking with him sample prints on the first two subjects acquired by this company, "The Forfeit," featuring House Peters, and "The Unbroken Promise," featuring Jane Miller.

His trip is expected to take at least three months.

BRANDT SILENT ON PERSISTENT RUMOR

Rumors have been abroad in the trade that another great author has been lured away from desk and pen to give his talent to the screen. It is a part of the rumor that the work of this well known writer of fiction is to be produced and released through the National Film Corporation, of which Joe Brandt is general representative. Brandt, however, has not seen fit to confirm such a report.

Information has been obtained from the West Coast that the National is about to sign an author, and that the production released first would compete with "Tarzan of the Apes" as a moneymaker.

SUNSET MAGAZINE ASSISTING BULLS-EYE

One of the outstanding features of the "tie-up" between the Bulls-Eye Film Corporation and the Sunset Magazine, which resulted in the production of the Sunset-Burrud "Legends of the Wilderness" scenics, is the whole-hearted support which Bulls-Eye is receiving from R. R. Hiestand, advertising manager of Sunset, who recently paid a visit to Nat Spitzer, Bulls-Eye studio manager. The first two "legends" to be released were taken at Crater Lake, Ore., and Mount Ranier, Wash.

McCONNELL WROTE AT EARLY AGE

Guy Warfield McConnell, author of the story and scenario of "The Invisible Ray," the Frohman fifteen episode serial starring Ruth Clifford and Jack Sherrill, came to the screen after years of preparation in other fields. At a very early age he contributed to Golden Days, a magazine for boys of a generation now middle aged. Subsequently, while a telegrapher on the Pennsylvania Railroad, doing night work as a wreck operator, his pen punctured the pages of the Youth's Companion and St. Nicholas. From the Pennsylvania to the Carnegie Steel Company at the Homestead plant, he gained his first inspiration to know life in all of its phases.

"HOUSE WITHOUT CHILDREN" INSPIRES SONGS

A wealth of music has been inspired by Robert McLaughlin's human interest drama, "The House Without Children." William R. Haskins has composed the music to homely lyrics by Will A. Heelan of a song bearing the same title as the photoplay. The song has been accepted by Argus Enterprises, Inc., as the official song of the production, although another song had previously been inspired by the little girl in the story and had been indorsed and is sung in conjunction with the presentation. It is entitled "Your Clouds Have a Silver Lining."

WILK & WILK TO HANDLE LIFE-GRAMS

Wilk & Wilk of the Longacre Building, New York, will handle Life-Grams, the new series of one-reel novelties, for the state rights market. Announcement was made by Alex Yokel and J. Stuart Gillespie, heads of Life-Grams, Inc., which is producing the subjects.

The pictures are the work of Neal R. O'Hare, whose writings are a daily feature of the New York Evening World syndicate, the Boston Post, Life, Judge, and other humorous publications.

BIG CROWD AT SHOWING OF "IRELAND" FILM

Before a distinguished audience which packed Orchestra Hall, Chicago, on the evening of Monday, November 10, the Capital Film Company gave a private showing of "For the Freedom of Ireland."

Applause was continuous throughout the play, at the beauty of scenic embellishment, the attention to detail and the fidelity to tradition.

MORE EXCHANGES TO HANDLE CHRISTIE COMEDIES

Three more exchanges that will handle Christie comedies have just been announced. They are the Electric Theatre Supply Company, 1309 Vine street, Philadelphia, the Capitol Film Service, Mather Building, Washington, D. C. and the Capitol Film Service, 210 North Charles street, Baltimore.

KINOGRAMS FULL OF LIVE ITEMS

Kinograms offers many interesting features this week. The first subject is the unveiling of a hundred thousand dollar memorial statue of "Stonewall" Jackson.

Views of the St. Louis Police parade for 1919 are shown and are especially interesting, as this was the first police parade in that city since 1911. Indian life is always of interest, and Kinograms makes it possible for us to meet the Stoney Indians at a pow-wow held among the mountains at Banff, Canada.

There are also views of the First Division, which is again on duty. This time it is in the mine fields at Coal River, W. Va., where the workers are on strike. There are many other interesting subjects in this reel.

ALLAN DWAN TO SPEAK IN LOS ANGELES

Director Allan Dwan, whose wonderful production, "Soldiers of Fortune," has had a record-breaking pre-release showing in Washington, D. C., will appear in person and present his ideas about super-productions when the Realart film is shown for the first time in Los Angeles.

Oren F. Woody, manager for Realart in that city, and George Slater, salesman, visited the Brunton studios last week and saw Director Dwan at work. Both Mr. Dwan and J. H. Walraven of the Mayflower Photoplay Corporation assured Mr. Woody that future Dwan productions will be even more startling than "Soldiers of Fortune."

OLIVE THOMAS WORKING ON "OUT YONDER"

Olive Thomas is working on her fourth Selznick picture, "Out Yonder," and recently returned to New York from a filming expedition on the New England coast, accompanied by members of her company and Director Ralph Ince. "Out Yonder" is a story of outdoors written specially for Miss Thomas and announced recently under the title "The Girl From Out Yonder."

EUGENE O'BRIEN HAS NEW ROLE

Eugene O'Brien, who made a success in his first stellar role, "The Perfect Lover," will cast aside his debonnair style of lovemaking for the serious, emotional type in his fourth Selznick picture, which is announced under the title "His Wife's Money."

In this picture Mr. O'Brien will portray a struggling young civil engineer from the West, who marries a gay and wilful heiress in the East. The supporting cast is headed by Zena Keefe. Ralph Ince is directing.

FRANK DAZEY JOINS MAYER'S SCENARIO STAFF

Frank M. Dazey has joined the staff of Louis B. Mayer, producer of Anita Stewart and Mildred Harris Chaplin pictures. He has previously served on the scenario staff of Vitagraph, Metro, American and Lasky companies, his last connection having been with the Selznick organization from which he resigned.

Mabel Normand Renews Contract

MABEL NORMAND, the screen comedienne, has just renewed a long-term contract with Goldwyn. Under the Goldwyn banner Miss Normand's popularity has greatly increased. Leading producing companies were insistently bidding for her services up to the time of the renewal of the Goldwyn contract, but Miss Normand preferred to remain with Goldwyn.

The Goldwyn star is just now in New York on a short vacation. She has just finished "Pinto," by Victor Schetzinger, her director, a screen play that may surpass in popularity any of her previous productions, not excepting "Jinx," that is being heralded by exhibitors as one of the best box office pictures issued in the past twelve months.

In speaking of her ambitions as a Goldwyn star, Miss Normand made it clear that she does not wish to base her popularity on any one definite line of characterizations. She believes that there is danger of an actress becoming too distinctly typed, and that to avoid this there should be marked variety in the story material provided.

SELECT ADDS TO CANADIAN SALES STAFF

General Manager Sam E. Morris of Select Pictures Corporation announces the appointment of Earl W. Kramer as manager of Select Pictures Corporation, Ltd., branch in Montreal, Canada.

Announcement is also made of the appointment of James Travis as manager of Select's St. John, N. B., branch; Sidney Taube as manager of the Toronto exchange; Dan Freeman as manager of the Winnipeg office and Ralph Simmons as Western Canadian manager with headquarters in Calgary.

The new appointees will work under the direction of Canadian General Manager Phil Kauffman.

FORD WEEKLY SHOWS GRANITE INDUSTRY

The quarries of Stone Mountain, Atlanta, Ga., form the rugged background for the Ford Weekly No. 173, entitled "Rock of Ages" and released through the Goldwyn exchanges. The film provides an exhaustive and unusual study of the granite industry, from the point where the stone is found resting in the mountainside to the time that it is polished and ready for use. No phase of the operations at the granite quarries is overlooked.

SEADLER ON REALART STAFF

Realart announces the addition of Silas Frank Seadler to its publicity staff. Mr. Seadler is a former newspaper and magazine writer who has been personal press representative for several well known motion picture stars.

VIOLET GRAY
Edifies Universal City with her dancing. Retakes are popular

GRACE DAVISON
Star of Pioneer's "Suspicion" now on a new feature

BERT LYTELL
Helps Jack Conway on some creations for Metro's "Lombardi Ltd."

Harold Lloyd "Lamps" Broadway

HAROLD LLOYD, the Pathe comedian, completely recovered from the accident which kept him in a hospital for several weeks, stopped long enough, after resuming work on his new series of comedies, to make a hurried trip to New York. Lloyd arrived in New York on November 6, accompanied by Hal E. Roach, president of the Rolin Film Company, producing the Lloyd comedies.

Lloyd had not been to New York in nearly two years. This time he remained for ten days, taking in all the sights, and personally dispelling the idea that he would be incapacitated, in so far as his screen work was concerned.

A week before starting east he returned to the studio, but the desire for a vacation after his siege in the hospital overwhelmed his longing to be back at work. The comedian arrived here just in time to attend the showing of his first two-reeler, "Bumping into Broadway," which was featured by the Rialto and Strand theatres.

"I am a most fortunate unfortunate," declared Lloyd on his arrival in New York. "After the accident three of the best known eye surgeons in Los Angeles said I would never see out of my right eye, and that it would require the most delicate attention to save the left.

"But even the learned doctors were fooled. Today I can see virtually as well as I ever could with either eye. My eyes are totally unaffected by the accident. One small scar is all I have on my face, but that is not the fault of the bomb at all. When it exploded I thought my days were over, but I am not such a wise person myself, for even I was wholly fooled."

On the way east Roach and Lloyd met Fred C. Quimby, director of exchanges of Pathe, who is now on his way to the West Coast, and were cheered by the enthusiastic reports presented by Mr. Quimby regarding the reception accorded the Lloyd two-reelers.

RUTH ROLAND ENGAGES AOYAMA

Yukio Aoyama, Japanese actor and writer, has been engaged by Ruth Roland for an important part in her forthcoming Pathe serial, "The Adventures of Ruth," which will be released on December 28.

A few years ago Mr. Aoyama came to the United States at the head of his own dramatic company, with which he made a tour of the Pacific Coast, playing the principal Japanese theatres. He has appeared prominently in a number of noted screen productions, among them being "The Bravest Way," in which he played second lead with Sessue Hayakawa.

In fourteen years of theatrical and screen work, Mr. Aoyama has devoted five years to managing his own company. He directed Henry B. Walthall and Helen Eddy in "Matsue," the American version of the Japanese playlet. He was also assistant to Chester Bennat in directing for Vitagraph and he produced "The Eyes of Lady Lotus" for the Community Theatre, Los Angeles.

"PASSING OF OLD WEST" IN BRAY PICTOGRAPH

In accord with its policy of securing pictures of current interest that reflect significant happenings throughout the world, the editor of the Goldwyn-Bray Pictograph has selected "The Passing of the Old West" as the lead-off subject for the issue of November 23. Interest in this film is likely to be particularly keen just at this time when there is so much agitation about fortunes being made from oil wells. Supplementing the featured subject are two other numbers certain to appeal to motion picture patrons--an intimate study of Rupert Hughes, the author, and a Bray cartoon.

FAMOUS PLAYERS BUYS THREE MORE STORIES

The purchase of the motion picture rights to three of the most popular stories of recent years is announced by the Famous Players-Lasky Corporation. They are "Amos Judd," by the late John Ames Mitchell, formerly editor of Life; "Lady Rose's Daughter," by Mrs. Humphrey Ward, and "Dinner at Eight," a short story by Samuel Merwin. John Barrymore will be starred in "Amos Judd" and Elsie Ferguson in "Lady Rose's Daughter." "Dinner at Eight" will be filmed under the title "All in a Night," and Ethel Clayton will have the stellar role.

GOLDWYN PRODUCING IN THE EAST

During the first week of November Goldwyn Pictures Corporation began production in the east with Robert B. McIntyre in charge. "Partners of the Night" was put under the direction of Paul Scardon at the Biograph studios with Harry Keepers at the camera. This is an Eminent Authors' picture.

An unusual cast has been selected, including Pinna Nesbit, William B. Davidson, Emmett Corrigan, William Ingersoll, Mario Majeroni, Vincent Coleman, Frank Kingdon, Tenny Wright, Lew O'Connor and Ed Boulden.

TALKING POINTS IN THE SCREEN'S FAVOR

"People of the United States like the moving pictures because they can see the actors and actresses better than on the stage," declared Professor F. W. C. Hersey of Harvard, ex-president of the Drama League of Boston, speaking before the Boston Twentieth Century Club. "Then, too, " Professor Hersey added, "the little moving picture houses provide places where young people can go. Many girls live in places where they cannot have men callers, and the movie places give them a chance for meeting and for some conversation."

MARGARITA FISHER
With flowers but an unflowery moment in American's "The Hellion"

DOROTHY PHILLIPS
In a close-up of some ermine worn in Big-U's "Ambition"

CONSTANCE TALMADGE
"Vamping until ready" in her First National "The Virtuous Vamp"

Reviews of Current Productions

"SCARLET DAYS" (Paramount-Artcraft)

California in the days of '49 is restored to life with the usual D. W. Griffith vividness in "Scarlet Days," a seven-part Paramount-Artcraft picture directed by the producer of "Broken Blossoms." The story is straight melodrama and is peopled with the men and women of primitive passions beloved of Bret Harte. All the skillfully worked out detail which is characteristic of Director Griffith is found in the picture, but action is never sacrificed to touches of local color, and there is a sweep to the movement of the plot that gathers force steadily and climbs up to an exciting climax after the manner of the finish to "The Birth of a Nation." The locations are particularly impressive, the cabin of John Randolph being so situated on the side of a mountain as to give a wonderfully picturesque view of the surrounding country and to permit a spirited battle between outlaws and inmates of the cabin to be staged with remarkable realism. Scene after scene is shown which would serve as a model for a painter of historical subjects intent on preserving the lawlessness, courage and adventurous spirit of the times.

The story is not at all complicated, although it has several important characters, and there were two sets of happy young lovers riding bravely forward to meet the future. Rosy Nell, the inmate of a dance hall in one of the smaller towns of California, is startled to learn that her daughter has arrived from Boston. The girl has no suspicion that her mother is not a respectable woman, and fortune throws her into the hands of three men who are touched by her youth and innocence and she is taken to the cabin of two of her new found friends, on the edge of the town. The mother, who has killed one of her companions at the dance hall for robbing her of money which was to take her back to her child and respectability, has been condemned to be hung, but is granted three days in which to visit her daughter. From this point on the story tells of the efforts of the dance hall keeper to get hold of the young girl and of the fight made in her defense by her new champions. One of these men is a desperado named Alvarez, most picturesquely played by Richard Barthelmess. Other fine impersonations are those of Clarine Seymour, Eugenie Besserer and Carol Dempster.

WEITZEL.

"THE WOMAN HE CHOSE" (Swedish Biograph)

An excellent foreign-made picture is "The Woman He Chose," produced by the Swedish Biograph Company and handled in this country by Ludwig Schindler. The story is an adaptation of the novel, "The Girl From Marsh Croft," by Selma Lagerlof, one of Sweden's foremost authors and a winner of the Noble prize for literature.

This picture is well produced and tells an interesting, consistent and coherent story of self-abnegation on the part of a wronged girl who plans to sacrifice her own happiness for the sake of the man she loves, and who has been kind to her. There is a happy ending when the hero realizes the depth of the girl's love.

Excellent types have been selected by the director for the different roles, and not only the featured players, Lars Hanson and Greta Almroth, but the entire cast give fine portrayals of their assigned characters. While there is naturally a foreign flavor to this picture, made in Sweden by a Swedish company, the story is one of universal appeal, and should please the majority of spectators. The production is in six reels.

SEWELL.

"THE BANDBOX" (Pathe)

Produced by Deitrich-Beck, Inc., and distributed by W. W. Hodkinson Corporation through Pathe Exchange, the screen version of Louis Joseph Vance's story, "The Bandbox," starring Doris Kenyon, is rattling good detective drama, with a pearl necklace as the incentive which keeps the struggle between virtue and vice going at a lively clip through the seven parts of the picture. The opening scenes will find the spectator as puzzled as the hero when that young man enters his cabin on the ocean liner which is to carry him back to this country and finds that some one has sent him a bandbox containing a fashionable piece of feminine headgear. Eleanor Searle, the heroine, is returning on the same liner and has a hatbox which is the mate to the one in the hero's cabin. Alison Landis, an actress who owns a valuable necklace and objects to paying the duty on it, hides the pearls inside the lining of the hat which is puzzling the hero, in the hope that the officers will not search such an article when carried by a man. The necklace is being trailed by a clever crook who is related to Eleanor's father and bears such a close resemblance to him that it is difficult to tell one man from the other.

At the dock the two bandboxes become mixed up, and Eleanor gets the one containing the necklace. The crook follows the other bandbox to the hero's apartment, and hurries to Eleanor's room when he discovers he is on the wrong trail. There is a series of exciting incidents from then on, which includes scenes in a cabin on a deserted island where Eleanor has to fight for her life with her desperate relative. The arrival of the hero and of her father brings matters to a satisfactory finish, with a marriage in prospect for Eleanor and the bearer of the mysterious bandbox.

Roy Somerville, who made the scenario, has been sparing of the love interest, but has put in the melodrama with a liberal and skillful hand. The production is a credit to all concerned, and Doris Kenyon and her supporting company give an excellent account of themselves.

WEITZEL.

"THE THUNDERBOLT" (First National)

Beautiful Katherine MacDonald, of undoubted talent, and Thomas Meighan, of "Miracle Man" fame, carry "The Thunderbolt" through a devious course of fiction by exceptional personality and fine skill. Their support is capable, and there are some vivid scenes of storm in the story, but it wanders along through a Kentucky feud into the Eternal Triangle with a lapse of memory incident barely saved by dignity of action, and depends upon periods of emotional disorder and recurrence of childish fright during thunderstorms for its name and its theme.

This First National attraction is a screen novel with dramatic moments, its most impressive feature being the presentation of a spirited American girl of consistent loyalty and intelligence. This characterization shines out like a star in a dark sky, the one bright and clear spot that fastens attention. It is a quiet and refined interpretation Miss MacDonald gives. Meighan contributes all the power of contrast to be extracted from his role. She impersonates the last of the Pomeroys and he the last of the Corbins, who have been killing to the point of extermination, when the last two marry, she to save her father from disgrace, he out of motives of revenge. It is a loveless pair, except at a moment of passion during one of the husband's periods of fright. A child is begotten only to become a cause of bitter feeling at first but finally an instrument of reconciliation. In spite of the story's lack of dramatic construction it holds attention closely, through intense characterization of two exceptionally fine interpreters.

HARRISON.

"SOLDIERS OF FORTUNE" (Realart)

Richard Harding Davis left a rich mine of dramatic action in his story, "Soldiers of Fortune," and Allan Dwan has cleverly utilized the major part of it in the screen version produced by Mayflower and released by Realart. As scenarist and director his work takes high rank, and the picture is filled with red-blooded men and women whose lives are packed with romance and the joy of battling for a worthy cause. Most of the scenes are placed in a South American republic, and the locations selected for the exteriors are near enough to the reel thing to convince the average spectator that the picture was made south of the equator. The palace of the President and the public square in the capitol of Olancho are particularly impressive, as

are the scenes of a rebellion in which citizens and soldiers on horseback and afoot surge and struggle in apparent thousands.

Robert Clay, an American engineer, is sent to South America to develop a mine owned by a wealthy New Yorker, the father of two attractive daughters. The President of the republic is an honorable man, and Clay and his chums fight on his side when one of his generals tries to overthrow the government. The mine owner and his daughter arrive, and Hope, the younger of the Langham girls, wins Clay's heart by shooting down some of the general's men when they are trying to kill the engineer. There is a great old mixup at the finish, with a United States battleship and a landing force of Uncle Sam's sailors to put the soldiers of General Mendoza to flight as they are about to execute President Alvarez and capture the Americans at the mine.

"Soldiers of Fortune" is seven reels of adventure, action and appealing romance, without one dull moment, and is spiritedly acted by an admirable cast, of which Norman Kerry and Pauline Starke are the brightest lights. WEITZEL.

"THE RIGHT TO LIE" (Pathe)

A seven-part production, written by Jane Murfin and directed by Edwin Carewe. This features Dolores Cassinelli as Carlotta, a girl reared in an Italian convent. She is brought to this country by J. Winthrop Phelps, who is in reality her father, though he cannot make the fact known because he had innocently married a second time, thinking his first wife dead. The situations are quite novel in this, but there is a tendency to the sordid in the fact that the father is suspected of immoral relations with the girl. This feature is minimized to a great extent by certain strong melodramatic happenings. The social scenes and trial at court are excellently staged. McELRAVY.

"THE GIRL FROM OUTSIDE" (Goldwyn)

Rex Beach has gone back to the scene of his first and greatest success in "The Girl from Outside." The film version of his story, "The Wag Lady." The picture was directed by Reginald Barker and the leading actors are Clara Horton and Cullen Landis. It is cleverly put together, the smiles and tears being almost evenly divided. The characters are all in the hands of competent players. Rex Beach knows Alaska, and every scene is reproduced with convincing thoroughness.

The girl who gives the story its name lands in Alaska an orphan, her father dying on the trip from Seattle. She is befriended by a band of crooks, five in number, and her influence over them reforms the entire gang. The manager of a trading company becomes interested in her and finds that the owner of the leading barroom in the town wants to get the girl into his place. He has already trapped the manager in a mine scheme, but The Curly Kid, himself in love with the girl, gives his life in a successful effort to clear the path to happiness for June and his rival. WEITZEL.

"A REGULAR GIRL" (Select)

Elsie gets you in the guise of "A Regular Girl," convinces you by her sincerity, touches your heart by womanly tenderness, makes you ashamed of yourself by the simple nobility of her purpose. Here is the case of a mere vehicle rising to the strength of a drama because of one intense characterization and because there is a girl brave enough to show up our national ingratitude. Elsie is amusing at times--she even performs in a circus as Mademoiselle Stickon, but she is strongest in the simple pathos of her after-the-war compassion for the unemployed soldiers we love and neglect.

In the guise of a rich girl who has been serving with the army abroad, who finds social life dull, and disguises herself as a servant in order to get back among the boys, Elsie is incomparable. She is Miss Elizabeth Schuyler, of a wealthy New York family. She longs to be "Lizzie" once more, the idol of those who bravely sacrificed themselves for their country's sake, so she gets down among them as a servant, wins them, sympathizes with them, aids them delicately by finding out what kind of work attracts them and secretly furnishing it through her fiance. The boys are realistic, but the whole show is Elsie. HARRISON.

"A MISFIT EARL" (Goldwyn Release)

Comedy which frequently becomes widly hilarious is the mood of the Betzwood production, "A Misfit Earl." Wilson Bayley, the author of the scenario, has played safe by utilizing only well tried material, and is fortunate in having the leading character of the story played by Louis Bennison. It is doubtful if any American raised cowboy ever crossed over to England and turned the sacred social customs of that country upside down even when he discovered that he was a belted Earl and the owner of a fine estate. But if there is any cowpuncher in real life or in moving pictures who could get away with such high-handed proceedings that person is Louis Bennison.

The Bennison smile, evident absence of guile and quietly effective way of doing things, from setting down to supper with his own servants and teaching them to sing "Hail! hail! the gang's all here!" to getting into a suit of his ancestorial armor and routing a gang of thieves with vigorous taps from a spiked warclub, carries him through such an experience with flying colors. The story will not please the highbrows, but there will be good honest screen fans all over the land who will chuckle heartily when the new Earl ladles out mashed potatoes like a Mack Sennett comedian, nor care a rap if at another meal corn on the cob is served and made to yield more laughs. American green corn may not be grown in England, but its high time they started to plant the seed.

Briefly outlined, the story follows the fortunes of a cowboy whose father was disinherited for marrying below his station, his son being born on a western ranch. After the son has grown into a splendid specimen of the American cowboy his grandfather dies and the young fellow goes over to England to claim his title. His relatives try to prove he is an imposter, but he figuratively stands them all on their heads, picks out a sweet little English girl for a wife, leaves his relatives the castle and goes back to the old ranch. The cast and general production, under the direction of Ira W. Lowry, are excellent. WEITZEL.

"YOU NEVER KNOW YOUR LUCK" (World)

A five-reel adaptation of Sir Gilbert Parker's novel. This is full of stirring action and a constant conflict of human emotions. It has a full, rounded story, with plenty of dramatic interest and suspense; there are also good humorous moments. House Peters is cast in the leading role, that of a ranch foreman in Canada, who lost his fortune in his early years in England, with gambling as his besetting sin. The characterization is an attractive one and well sustained in interest. The production as a whole runs well above the average in general appeal. McELRAVY.

"THE GAY OLD DOG" (Released by Pathe)

An exhibitor in search of a novelty will find it in "The Gay Old Dog." This picture, adapted to the screen by Mrs. Sydney Drew from the story by Edna Ferber, is entirely outside of the run of ordinary run of photoplays. Directed by Hobart Henley, it is refreshingly human in every turn of the plot, and surprises and delights by its rich humor and honest pathos. None of the conventional motives of the machine-made school of screen fiction is to be found in the story. It moves along with the untheatric step of life itself and is without the sensational incidents that are depended upon to put the punch in many worthy screen dramas. But it has the strongest kind of emotional grip, and the balance between tears and laughter is maintained with perfect skill.

Its story is that of a man who sacrifices his happiness that he may keep a deathbed promise made to his mother, and watch over the future of his three maiden sisters. He cannot support two families and so gives back her freedom to the girl who was to have become his wife. When it is too late fate mocks him by providing husbands for the old maid sisters and showering him with wealth. He becomes a gay old dog in his efforts to forget his disappointment, and has the full meaning of all he has lost brought home to him when he sits by the side of his old sweetheart and watches her boy march on his way to France with the soldiers of Uncle Sam. The finish is a touch of nature that will be recognized by all grades of humanity. This is one.

of the fine things about the picture--it will be understood and enjoyed by everyone.

The production is of the best class. Every scene, whether of the present or of thirty years ago, is absolutely correct in atmosphere and feeling. John Cumberland has the title role, and depicts the various phases of the character with consummate skill. The other parts are splendidly played. The subtitles vindicate the subtle psychology that is in written language when used by a master of words and their meaning

WEITZEL.

"IT PAYS TO ADVERTISE" (Paramount-Artcraft)

A good-natured comedy of good fortune, "It Pays to Advertise," affords Bryant Washburn opportunity to stroll graoefully and amusingly through a series of experiences which go to prove that all things come to him who waits, whether it be winning great wealth or going to jail. The story opens up with a grand orgie, in which Washburn, in the role of the only son of a rich soapmaker, gives a final entertainment before returning home. His arrival brings to light the fact that his father intends to put him to work, but that is out of his line.

Father then attempts to lure him to work through a pretty stenographer, but the girl falls in love. Father then turns both out into the cold. The prodigal sells his car, his airship and other articles of luxury and opens a superb office with the pretty steno as his private secretary. They have the office, but have not yet decided what business will suit them best. They are joined by the fat publicity man of the theatre company which appeared at the orgie, and after a long session decide to advertise "13 Soap," "Unlucky for Dirt." They lose all they have invested, even their ornate office furniture, but the old man secretly gives them a lift. Thirteen soap is put up and shipped by them. It proves a tremendous success, and a happy reconciliation follows. This Paramount-Artcraft production is an easygoing comedy, very well typed, with some beautiful ensembles and a live idea. It should prove a pleasing addition to any program.

HARRISON.

"A FIGHTING COLLEEN" (Vitagraph)

Slum life is entertainingly depicted in "A Fighting Colleen," a Vitagraph production starring Bessie Love, and directed by David Smith. The author of the scenario is Gerald C. Duffy. The heroine is a quick witted little Irish girl who has been in this country only a year and sells newspapers to help her widowed mother support the family. There are many scenes which reveal truthfully the struggles of the poor for existence, and the story has a fair amount of plausibility. It is concerned with the political fight of a crooked mayor and an honest district attorney who is trying to capture the leadership of the city government for himself. The present mayor pretends to be a great friend of the poor, but has a number of agents in his tenements collecting graft. The woman in charge of the house where the heroine lives is one of these collectors, and the news girl helps the district attorney by securing the proof that the present mayor is accepting bribes.

There is a romance between a dishwasher and the news girl, after she gets a job as waitress in the restaurant where her admirer works. Comedy is supplied by the Irish wit in the subtitles and the readiness of the heroine to take a hand in the fight. While there is nothing remarkable about the picture, it is wholesome in sentiment and has been very well produced. Bessie Love herself is the strongest factor in its appeal. She has not forgotten how to make her pointe with the skill of a clever craftswoman, and her slide down the stairs on a roll of carpet exceeds "straddling the bannister" for novelty and speed. The supporting company is capable.

WEITZEL.

"WHAT'S YOUR HUSBAND DOING?" (Paramount-Artcraft)

The Famous Players-Lasky prosentation of the George V. Hobart farce, "What's Your Husband Doing?" produced under the supervision of Thomas H. Ince, is a decidely entertaining comedy picture. Douglas McLean and Doris May, the stars, are capitally cast and are ably supported by Walter Hiers, William Buckley, Norris Johnson, Alice Elliott and Alice Wilson. The role of Charley Pidgeon as played by Walter Hiers is one of the most diverting characters in the comedy. An amusing feature is a symbolism of the sensations of drunkenness, which appears in the inserts. The plot concerns a situation that arises from the jealous curiosity of three wives, who try to keep track of what their husbands are doing, and the subsequent chagrin lands the entire party in the lockup. The picture was directed by Lloyd Ingraham, and the scenario was cleverly constructed by H. Cecil Smith.

MacDONALD.

"ANNE OF GREEN GABLES" (Realart)

It is claimed that the Realart picture, "Anne of Green Gables," starring Mary Miles Minter, is founded on four of the "Anne" books, written by L. M. Montgomery and made into a scenario by Francis Marion. This well may be believed. There is a profusion of incident, but it all unfolds the career of the little freckle-faced orphan who comes to live at Green Gables and keeps the neighbors busy talking about her pranks and her powers of imagination.

The whole story is sweet and wholesome--even Anne's adventure with the striped "pussy"--and the different stages of her development from pigtails and knee dresses to young womanhood are followed with every attention to beauty and truthfulness of background and the genuine New England atmosphere called for by the story. William D. Taylor, the director, chose a wonderful old place for the home where Anne finds love and happiness, and many of the locations are rare examples of rural landscape effects.

Readers of the book will not have to be reminded of Anne's troubles with the blacksmith's family and the way she repays the kindness of the two old people who take her to their hearts. It is all shown in the picture. A simple, clean story which is just what it claims to be, the merit of "Anne of Green Gables" is the fidelity with which it brings out the better side of humanity and enables its lovable heroine to enlarge greatly her circle of great admirers.

Mary Miles Minter has the youth and personal charm required for the part of Anne, and responds quickly and convincingly to the character's varying moods. Paul Kelly makes a likable boyish lover, and the cast is uniformly satisfactory.

WEITZEL.

"LASCA" (Universal)

A highly picturesque soreen version of Frank Duprez' famous poem has been made in this five-reel subject, adapted by Clifford Howard and produced by Norman Dwan. It lacks something of the fiery intensity of the poem itself, but has a powerful climax of a tragic, pathetic sort. Edith Roberts has been happily cast as the black eyed Spanish girl. She brings out admirably the high-strung, tempermental character of Lasca, and is supported by a strong cast, including Frank Mayo, Veola Harty and Lloyd Whitlock. The settings along the Rio Grande river, in the land of giant cactus and yucca trees, are exceptionally attractive.

McELRAVY.

"UNDER SUSPICION" (Universal)

A six-reel feature, adapted by Doris Schroeder from a story by Mildred Considine. Ora Carew and Forest Stanley play the leading roles, assisted by a good cast. This is a crook-comedy with a number of amusing new turns and twists. A pretty girl and her aunt rent the home of a wealthy young man, who appears on the scene later. He is mistaken for a thief, but given another chance and employed as chauffeur. A real society crook makes the girl's acquaintance and he manages to complicate matters. There is a lot of good humor in the situations and the story rounds up with a strong climax.

McELRAVY

"SALOME VS. SHENANDOAH" (Paramount-Sennett)

There are star players in the Mack Sennett burlesque of "Salome vs. Shenandoah," besides a string of shapely girls, the picture being one of the most amusing contrasts of show and audience yet attempted on the screen. Ben Turpin distinguishes himself as a Confederate spy in "Shenandoah" and attempts John the Baptist in "Salome," but honors in the latter go to Charles Murray as Herod and Phyllis Haver as "Salome." The two pieces are given at one rustic performance on account of the H. C. L. They are screams.

HARRISON.

Advertising for Exhibitors

BY EPES W. SARGENT

EDWARD HYMAN'S FOURTEEN POINTS TO BOOM "SHOULD A HUSBAND FORGIVE" PRODUCTION

EDWARD HYMAN, who runs the Rivoli and Isis theatres, Denver, for the Fox interests, sends in his plan for booming the Fox production, "Should a Husband Forgive?" Unintentionally he follows an illustrious example in making fourteen points of contact with his public in his campaign.

The first move was a teaser campaign in the newspapers. This consisted of one and two column cuts. The single column dropped three and a half inches and was merely a question mark enclosing the title without the usual quotation marks. The larger space was seventy-five lines deep across two columns and contained more talk. The campaign was started with the single column cuts two weeks in advance of showing, followed by the double columns three days later.

At the same time the first of four film trailers was run, the four covering the two-week interval preceding the showing.

Four hundred four by ten inch cards were placed in permanent locations reading "Should a Husband Forgive at the Rivoli, beginning Sunday, November 16."

Three hundred one-sheets were got out at the same time.

Two hundred half-sheet hangers were also distributed.

Window displays in the music stores featured the song written for this play. Cards hooked up the display with the showing at the theatre. All possible stores were worked.

Doorknobs were used the Sunday the showing opened.

A symposium was started, a prize being offered for the best fifty word answer to the question "Should a Husband forgive his wife's violation of her marriage vows?"

Ten thousand cards were distributed at the three Fox theatres announcing the showing, the distribution covering the entire preceding week.

An announcement from the stage was made at each of the shows the week previous to the showing.

Employs Many New Stills

News stills were used for three days preceding the opening in the leading newspaper.

The day before the opening the newspapers all ran three and four column advertising displays large enough to carry a story and picture for the production opening the following day.

Twenty thousand programs were mailed out in addition to the house distribution.

We have given unusual space to this campaign since it is not a campaign for this picture alone, but is a good schedule to follow for the promotion of any big production. It can be used for any production with which you expect to make more than the average gain, and as a schedule it cannot be improved upon, though each production may suggest some special angle to get the idea of that particular story over.

HAYAKAWA COMPLETES "THE TONG MAN"; EDITH STOREY NEARS COMPLETION OF "THE GOLDEN HOPE"

AT THE Haworth studios Sessue Hayakawa has just completed "The Tong Man," which for thrills and excitement equals old fashioned melodrama. Hayakawa plays the part of a hatchetman in one of the Chinatown tongs of San Francisco. Toyo Fujita, Helen Eddy, Jack Abbe and Marc Robbins are in the cast.

Without losing time Hayakawa started work on the production to follow "The Tong Man." It is a romance called "The Beggar Prince," in which Hayakawa plays a dual role. According to the actor himself some big scenes will result and Hayakawa feels that he is fortunate in acquiring the old Griffith studios for use in this production. In the cast are Beatrice La Plante, Thelma Percy, Bert Hadley, Buddy Post, Robert Boulder, and Joseph Swickard. Edith Storey is nearing completion of "The Golden Hope." It is from the book by Grace Starwell and John W. Hilliary. Miss Storey's director is Joseph DeGrasse and they are getting results. The picture is being produced by Haworth for distribution by Robertson-Cole. Bessie Barriscale is in the midst of another B. B. production, the second of the series. B. B. decided to forget the bank account and make the best picture they knew how.

EDITH STOREY

For the story they bought Jeanne Judson's book, "Beckoning Roads." And then they combed the coast for the supporting cast, which includes Niles Welch, Gloria Hope, George Periolat, Thomas Holding, Joseph Dowling and Dorcas Mathews.

PORTRAITS USED TO ADVERTISE NAZIMOVA

One of the recent three nines for Nazimova, in "The Brat," planned by Edward Hyman, of the Rivoli and Isis, Denver, consisted only of the house name, the star and title, "today and all week," and an even dozen pictures of the star. It was unusual and for this reason it probably sold.

TWO-BLOCK LINE SEEMS TO BE A RECORD

A line two blocks long waiting to get in to see a regular release seems to be a record. At the Strand, Akron, Ohio, recently, the line for Tom Mix in "A Rough Riding Romance" not only ran down the block but across the street to the next.

"CHECKERS" AND "THE SPEED MANIAC" EXPLOITED WITH QUARTER PAGE ADVERTISEMENTS IN ATLANTA

IT WAS an Atlanta showman who first set the pace for advertising a news reel by spreading a quarter-page ad in all the Atlanta Sunday papers, in behalf of the initial release of Fox News. Now from Atlanta comes word that Jake Well's chain of theatres in that Georgian city has embarked upon an impressive advertising campaign in the interest of the special features booked at these houses. A quarter-page is allotted to each production, and each theatre's ad so placed and designed as to compel the reader's attention to the attraction offered.

In laying out an ad for any of his houses Mr. Wells, with his manager, Hugh L. Cardoza, displays an originality in advertisements of the silent drama. Instead of taking the producer's ad mats and copy and planting these bodily in the local paper, the Wells theatres' ads always show a distinctive individual touch of showmanship. The producer's copy issued in part only, the management taking out the striking features and arranging these to suit their particular requirements.

For example, in advertising the William Fox production "Checkers," the screen adaptation of Henry Blossom's racing drama, which played a long engagement at the Forsyth in Atlanta, the house management utilized only those parts of the Fox press sheet that reflected their ideas. These they combined in a unique layout using as corner illustrations for a square box ad the heads of the four principals in the play--the hero, the heroine, the villain and the victim, leaving the center for the regulation "Checkers" panel of the girl on the horse and the racing man. This combination made a compelling layout and drew big business to the Forsyth.

In heralding the coming of the cowboy star, Tom Mix, in the Fox western melodrama "The Speed Maniac," the Strand Theatre in Atlanta, another of the chain of the busiest theatres in the Southeast, played strong on the star.

Here's News from Chicago

ECKELS REPORTS BIG DEMAND FOR PIPPIN COMEDIES; CANNOT MAKE THEM FAST ENOUGH

GENERAL MANAGER ECKELS of the Capital Film Company returned last week from a two weeks' visit to the studios at Los Angeles. While there he scrutinized the company's studios thoroughly, and increased ed efficiency of production wherever possible.

"The only drawback which the company has at present is that we cannot produce fast enough to meet the demand for our product," said Mr. Eckels, when seen at his Chicago office last week. "The Pippin comedies are being rushed in production to meet the wishes of the exchange men, who outlined the types of character used in them, and who are continually asking for more. In proof of the extraordinary call for these comedies it may be said that fifteen states, including the entire South, bought the product before a single crank was turned in production.

"The comedies are all of the slapstick variety and of two-reel length, and the cast is changed constantly so as to include the best available talent in the leads, in their particular lines, in each production."

Big Demand for Short Subjects

Mr. Eckels says that the demand for short subjects is really remarkable at the present time, and that in order to meet it producers will be obliged to increase their facilities for output at least 100 per cent.

While in Los Angeles Mr. Eckels contracted with D. J. Chatkin, secretary and treasurer of the Consolidated Film Corporation, of Los Angeles and San Francisco, for Capital's entire short product. This concern handles only short subjects and is one of the largest in its line in the country, covering California, Arizona and Nevada.

While in Los Angeles Mr. Eckels appointed Dick Robertson Pacific Coast representative of the Capital, with headquarters in the Markham Building in Hollywood.

S. L. Barnard, president of the Capital Film Company, left for the Los Angeles studios Wednesday, November 5, and will remain four weeks attending to production solely.

EXHIBITOR ILL WITH STOMACH TROUBLE

Frank L. Koppelberger, part owner and director of the Majestic, Bijou and Capital, La Crosse, Wis., and also interested in picture theatres in Rochester and other towns in Minnesota, came to Chicago last week to be treated for stomach ailment, at the Mercy Hospital. The attending physician announces that he is progressing favorably. Mr. Koppelberger is well known in exhibiting circles in the Northwest.

PALMER QUASHES RUMOR

The vague rumors current for several weeks past in Chicago concerning the acquirement of the site of the old Palmer House by various interests, for as many projects, have been quashed by Potter Palmer, owner of the property. "It's just wild talk," said Mr. Palmer last week. "We never had an offer from the Famous Players people and I've never heard anything from the others mentioned. There is absolutely nothing new in the status of the hotel property."

I. A. T. S. E. TO HOLD DANCE

Chicago Local No. 2, I. A. T. S. E., has announced its annual dance will be given on Lincoln's birthday, February 12, at the First Regiment Armory. It is planned to make the coming event the most important in the history of the organization. The event will be billed as the Theatrical Victory Ball and the reception committee will be formed by members who have been active service in the Great War. Robert Sanderson heads the publicity committee and his principal assistants will be Larry Cassidy and Clarence Savage.

CHICAGO ADOPTS CLEVELAND-PITTSBURGH PLAN

Fred J. Herrington, of Pittsburgh, was a visitor in the city last week, and during his stay addressed a meeting of the commissioners of the Illinois Exhibitors' Alliance in their quarters in the Century Building, on the Cleveland-Pittsburgh plan of financing exhibitors' organizations.

At the close of his address, after brief discussion the commissioners decided to adopt the plan proposed, and appointed a committee to draft a measure with a view to putting it into effect at the earliest date possible.

The following committee members have charge of the proposed plan: Acting chairman, Charles Lamb, of Rockford; W. D. Burford, Aurora; M. M. Rubens, Joliet; George Hopkinson, John Frundt, Joseph Hopp and Clyde R. Bates of Chicago. McQUADE.

AFFAIRS OF CRYSTAL FILM COMPANY ADJUSTED; EQUITY RECEIVERSHIP VACATED BY JUDGE MANTON

AN adjustment of the affairs of the Crystal Film Company has been effected and Judge Manton in the United States District Court, New York City, on November 10 signed an order vacating the equity receivership and directing John B. Johnston, the receiver, to turn the assets over to the corporation.

Mr. Johnston was appointed receiver of the company several months ago in an equity suit instituted by stockholders represented by Zalkin & Cohen. An appeal from the decision of the court in granting the application for the appointment of a receiver was filed, but the appeal was withdrawn in connection with the proceedings for the dismissal of the suit.

At the time of the appointment of the receiver the company's liabilities to creditors were said to be only $2,000 against assets of about $40,000, and it was explained that the litigation was caused by dissension between directors and stockholders.

Under the plan of adjustment it is understood that Messrs. Amiel Alperstein and Joseph A. Golden have acquired the holdings of the stockholders, who have filed the suit, and plan to purchase all of the capital stock in the corporation.

VITAGRAPH OPENS BRANCHES IN ALBANY AND BUFFALO; ARRANGEMENTS MADE TO ESTABLISH THREE MORE

SO brisk has been the demand for Vitagraph products that not only was its studio at Hollywood enlarged during the past summer so as practically to double its capacity but many changes were also made in the Brooklyn plant for the same purpose. Additional branch offices are being opened and many of those already in operation have moved to new and more commodious quarters. New branches have been opened in Buffalo and Albany. In Philadelphia, New Orleans, Washington, D.C., Seattle, Denver and St. John, N. B., new quarters have been acquired.

The new Vitagraph exchanges at Buffalo and Albany are already in operation. Final arrangements for three additional exchanges in other large cities will be at once completed.

In Philadelphia the Vitagraph branch was moved from North Twelfth street to 1225-29 Vine street, where its location is on the street floor. Vitagraph entertained the exhibitors of the Philadelphia district on the occasion of the formal opening, with Corrine Griffith, Gladys Leslie and Jean Paige as special hostesses.

The New Orleans branch has moved from Caroldelet street to a three story building at 420 Camp street in the heart of the business section. In Washington the branch has added another floor, giving it an additional 3,000 square feet of floor space. Fire proof vaults, a projection room and an inspection room were also added at that exchange.

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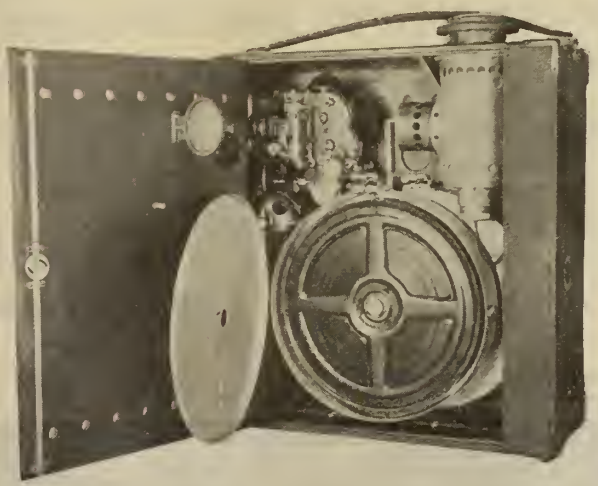

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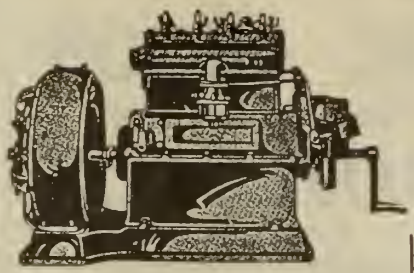

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To rent for term of years--street floor of a building in the heart of the city within one block of Subway Junction Station --two large rooms suitable for Motion Picture Studio, 16 to 20 feet high--each room 28 X 58 feet with basement; also adjoining three story and basement private house adapted for offices, dressing rooms, etc., and open court about 40 X 100. Premises open for inspection mornings only. Address TERRACE GARDEN, 58th St., near Lexington Ave., New York City.

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PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

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is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

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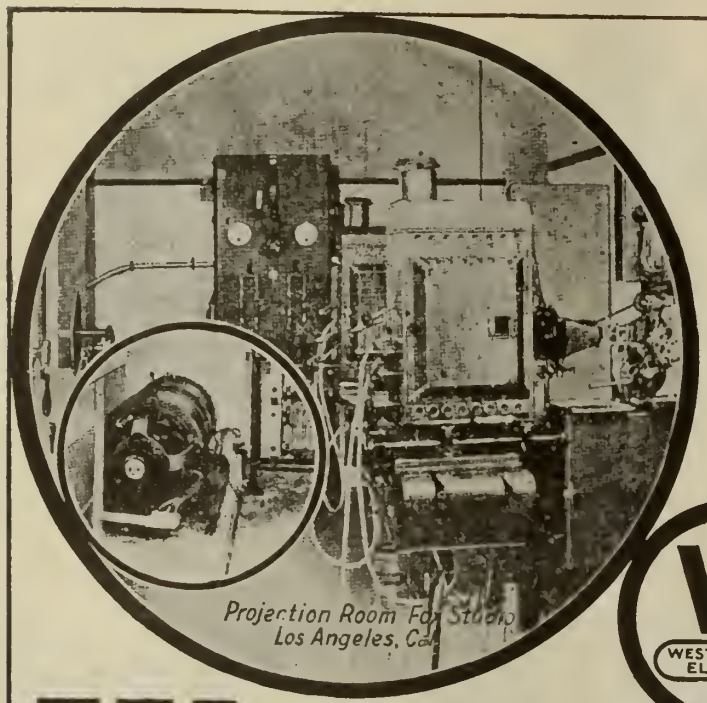

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is secured with a Westinghouse Motor-Generator Set.

Ask your operator if direct current is not much better for projection work than alternating current.

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Westinghouse Motion Picture Equipment is very simple in construction. No tinkering, adjusting nor great electrical knowledge is necessary to keep it in operation.

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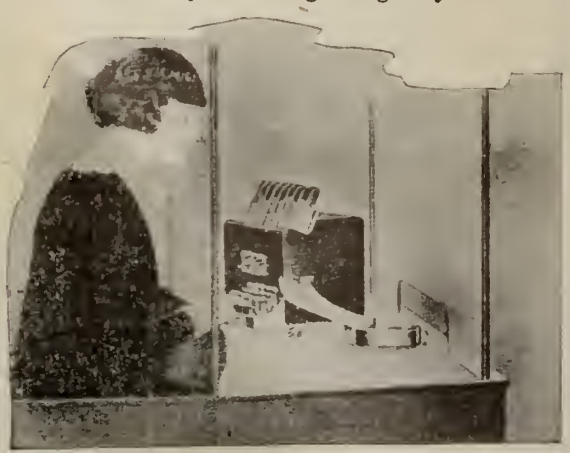
—by actual test—will handle crowds 200% faster than the old way. The Lightning way is not an experiment; it is a proved success—proved by some of the best and largest Motion Picture houses in the country. The owner of eighteen houses tried out one Lightning; within a month he ordered seventeen more.



The Lightning is sturdily built to stand long and hard service—easily operated—and is the only change making device on the market that delivers change to the customer.

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Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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Romayne Superfilm Co. Los Angeles

Rothacker Prints
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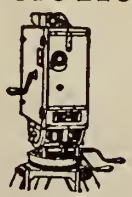

400-foot Photo-Cines, Model No. 5. Forward and Reverse Trick Crank. Reflecting focus device. Tessar F:3.5. A splendid value **$145.00**

The latest Universal with the wonderful internal shutter dissolve, complete as listed for $512.00. Bass special..... **$467.00**

200-foot capacity Topical or News Weekly Camera. Tessar F:3.5 lens. A snap at **$75.00**

Panoram and Tilt Tripod from $30.00 up.
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Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

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The cardinal essential in attaining the full charm of ideal projection.

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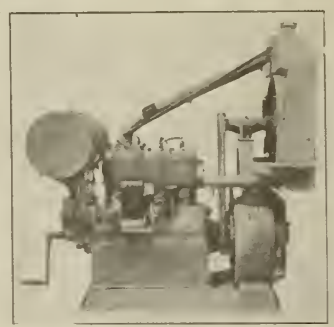
Bomont and Morgan ——— St. Louis, Mo.

CONVENIENT, PORTABLE AND ADAPTABLE THAT IS THE UNIVERSAL POWER PLANT

The Universal 4 K. W. generating sets are making a decided hit in the moving picture field.

The outfit is so compact that it offers a solution of the portable lighting plant problem. Hundreds of travelling showmen now are using one or more Universal sets of the portable type as shown in the accompanying illustration.

The set comprises the Universal four cylinder 8 H. P. engine with all parts enclosed, and running in oil including the patented governor, and a 4 K. W. 8 pole compound wound 60 or 110 volt generator, direct connected thereto, the armature taking the place of the flywheel.



(UNIVERSAL GENERATING SET)

This outfit is particularly adapted to moving picture service.

The radiator is of the thermo syphon type mounted on the generator and maintains the proper temperature in any climate. The U. S. Army used a large number of these sets at the Mexican Border which is probably the warmest climate that would be encountered.

The governor maintains a steady smooth current and uniform voltage.

The 60 volt type is the most efficient for moving picture work, as there is very little loss in voltage between 60 volts and what the arc light requires which approximates 55 volts. The 110 volt type, however, is largely used where it is necessary to have greater voltage for house lighting, and the voltage reduced through the series rheostat.

The Universal Motor Company supplies a series rheostat for balancing the current suited to either 60 or 110 volts.

This outfit produces a beautiful light and has sufficient capacity to easily handle two picture machines or one machine, and the house or sign lighting.

A method that works out well in practice is to connect an arc light outside the building in series with the picture machine and use 110 volts, so that when the picture machine arc is switched on the outside arc lights also; this absorbs enough current to balance the lights.

Full information regarding these outfits can be obtained by writing the Universal Motor Co., Oshkosh, Wis., for a copy of bulletin No. 30.

DEVRY ISSUES "MANUAL OF PROJECTION" THAT IS BRIGHT, CONCISE AND HELPFUL

The "Manual of Portable Projection" recently issued by the De Vry Corporation, 1248 Marianna street, Chicago, manufacturers of the De Vry portable projector, while containing much valuable information of interest to the professional projectionist is primarily intended for the non-professionals who comprise a large percentage of portable projector users.

Exceptional care was exercised in its preparation to avoid unintelligible technical explanations. At the same time mechanical details have been made very clear.

The Manual is loose-leaf so as to facilitate additions and changes. It comprises detailed instructions for the threading operation, general care and oiling of the projector as well as clear, concise and untechnical explanations of the function of the projector parts. Photographs and instructive diagrams are used to clearly visualize every function.

The function of the screen is clearly depicted and the method of securing the best projection results under any condition are carefully explained. In similar manner, the care, humidification, inspecting and repairing of film, the use of rheostats batteries and even the methods of shipping the projector, are covered in an interesting and instructive manner.

The Manual consists of fifty-eight pages, of which fifty-one are devoted to instruction in the care and management of the projector and the remainder to the indexes and illustrated descriptions of accessories such as screens, condensers, lenses, lamps, belts, mirror attachments, shipping cases, reflectors, rheostats, motors, hand rewinds, reels, trunks, canvas covers and humidor cans.

A complete cross index makes reference an easy matter. Copies of this Manual, accompanying every projector that is shipped, making clear to all owners the simplicity of the De Vry's operation.

NEW THEATRE FOR McDONALD, PA.

There will be a theatre and store building built in combination at McDonald, Pa., the picture theatre to seat about 1,000 patrons. The foundation has been constructed and the work of completion will be rushed as fast as possible. Harry S. Blair of Pittsburgh is the architect and the owners are Louis Voye and B. Monticelli, of Carnegie, Pa.

When you renovate your house, you put aside a lot of perfectly good equipment that simply did not fit in with the new fixings. Some other exhibitor would be glad to buy it, if you'd only tell him about it in the MOVING PICTURE WORLD'S classified columns.

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DISTINCTIVE THEATRES

For Color Effects
Use Reco Hoods
Colors Are Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY
For 5 or 10 W. and 25 or 40 W. Lamps
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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $.000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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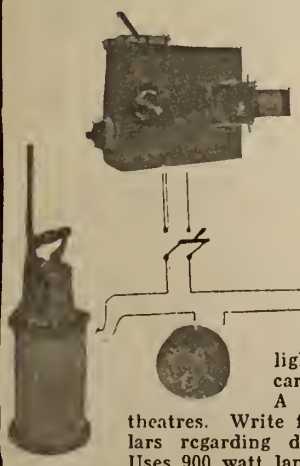

that will give more light on the screen than any outfit on the market at the present time. It will save you considerable on your electric bill and does entirely away with carbons. We furnish lamp-house and everything complete for $150. Easily attached to any machine, does entirely away with all your old arc equipment, giving a better, even, steady light. No buzzing or noise like carbons. No feeding or trouble. A rugged, dependable outfit for theatres. Write for circulars and give particulars regarding distance, size of picture, etc. Uses 900 watt lamp, giving good light at 90 ft. with big saving in current over arc. Makes operating easier.

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SEND for this *valuable book*. And let us estimate how much money *you* can make in your location—*no matter where.*

Thousands of theatre men and concessionaires have found the Butter-Kist Pop Corn and Peanut Machine their greatest payer.

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And all for a small cash payment—the machine buys itself on our easy payment plan.

It's costing *you* from $2 to $10 a day to be without this never-failing fountain of new-found profits. 90 bags a day means about $1,000 yearly profit.

No extra help needed—it runs itself as well as pays for itself—all you have to do is pour in the raw corn and the peanuts and collect the money.

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Pop Corn and Peanut Machine

Peanut Roaster now nearly doubles the machine's value. Another new attachment which sells salted peanuts is a source of great profit.

The machine is an ornament to your lobby—occupies waste space only, and less than 5 square feet of that. Letters from theatre men prove that the Butter-Kist machine not only increases the profits made on the usual attendance but that it brings new patrons to the show!

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ORGANIST that can handle orchestra wishes engagement. Six years in present situation. Can handle organs up to seventy-five speaking stops. Have large orchestral and organ libraries. Have had concert organ recital experience. Have good business, organizing, and executive ability. Can commence December 1st. W. T., care M. P. World, N. Y. City.

EXPERIENCED CAMERAMAN with complete equipment desires to locate with a reliable firm. Highest credentials, ready to go anywhere. Address S., care M. P. World, N. Y. City.

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EXPERIENCED CAMERAMAN wishes position with reliable concern. Best of references. T., care M. P. World N. Y. City.

THEATRE MANAGER, presently engaged, desires connection with reliable film concern. J. E., care M. P. World, N. Y. City.

WANTED: Position as violinist in a moving picture theatre, Address Lloyd W. Harmon, Belleville, Wisc.

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WANTED: A good educational and industrial cameraman for Canada. Steady work and good position to a reliable man. Apply stating qualifications and references. Pathescope of Canada, Limited, 156 King St. West. Toronto, Canada.

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FOR SALE: #1 Simplex machine, as good as new. $200.00. G. R. Chriss & Co., Fort Plain, N. Y.

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WANTED to lease picture theatre in good condition in live community. Send full particulars. Harold D. Barnes, Battle Creek, Mich.

WANTED to lease with option of purchase moving picture and vaudeville theatre in good live city. Must be a paying proposition for two families. Both operators. Please send full particulars to St. Clair Butler, Provost, Alberta, Canada.

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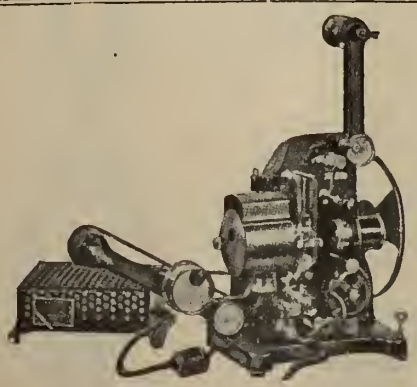

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and
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— SOUTHERN OHIO
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KANSAS
OKLAHOMA
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"I had never used your Simplex-but—"

This sentence or its equivalent invariably appears among the scores of voluntary testimonials sent us each week by new and enthusiastic Simplex users telling of Simplex satisfaction.

Since most of our output is used in the replacing of other makes of machines the difference in construction and workmanship is so striking that men involuntarily feel that they must write us of the unbelievable difference that they find in the Simplex after their experience with others.

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And so popular has the Simplex become that other machines are borrowing its features and even copying as closely as possible its general appearance, which leads us to remark that----

"Imitation is the sincerest form of flattery"

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A Leader for Many Years.

TODAY
WE SELL MORE MACHINES
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THAN WE HAVE AT ANY
OTHER TIME IN
OUR HISTORY.

NICHOLAS POWER COMPANY
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90 Gold St. New York.

Vol. 42. No. 5 NOVEMBER 29, 1919 Price 15 Cents

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METRO
announces
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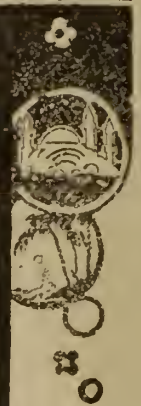
first in first runs..

CHESTER OUTINGS



Regularly Each Week, For Instance, In Such Pace-Making Theatres As:

Denver
Fox's Rivoli

Boston
Gordon's Washington St. Olympia

Cleveland
The Stillman

Buffalo
Shea's Hippodrome

Richmond, Va.
The Broadway

Seattle
The Liberty
The Coliseum

Butte
The Rialto

Washington, D. C.
Loew's Columbia

Ontario
Griffin's Circuit of Fourteen Theatres

Newark, N. J.
Proctor's Palace

Bangor
The Park

Salem, Ore.
The Liberty

Wilmington, Del
The Queen

Reading, Pa.
The Colonial

Rochester, N. Y.
The Regent

San Diego
The Superba

Quebec
The Auditorium

St. Louis
New Grand Central

Milwaukee
The Miller

Chicago
Asher Circuit; Luhliner & Trinz Circuit

Salt Lake City
The America

Pittsburgh
The Grand

Toronto
The Allen

Portland, Me.
The Strand

Spokane
The Clemmer

Paterson, N. J.
The Regent
The Garden

South Bend
The LaSalle

Lansing
The Colonial

Lewiston, Ida.
The Paramount

Camden, N. J
The Colonial

Fargo, N. Dak
The Liberty

Rutland, Vt.
The Strand

Charlotte, N. C.
The Broadway

Sioux City
The Plaza

Savannah
The Odeon

Burlington, Vt.
The Majestic

Indianapolis
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The Stanley

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The California

Toledo
The Valentine

Minneapolis
The Lyric
The Lagoon

Lynn
Gordon's Olympia

Duluth
The Strand

Portland, Ore.
The Liberty

Ottawa
The Regent

Cambridge
Gordon's Olympia

Madison, Wis.
The Grand
The Strand

Tampa
The Strand

Easton, Pa.
Third St. Theatre

Nashua, N. H
The Colonial

Tacoma
The Victory

Lincoln
The Colonial

Erie, Pa.
The Strand

Concord, N. H
The Auditorium

Wheeling
The Colonial

Terre Haute
The Liberty

New York
The Strand

Los Angeles
Grauman's and Tally's

Atlanta
The Criterion

Detroit
Fox's Washington
The Madison

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The Strand

St. Paul
The Garrick

New Haven
Gordon's Olympia

Augusta, Ga.
The Modjeska

Ogden
The Alhamhra

New Bedford, Mass
Gordon's Olympia

Phoenix
The Strand

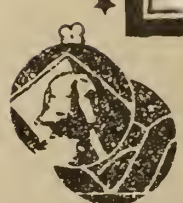
Pawtucket
The Star

Montreal
The Regent

Lowell
The Merrimac Square

Jacksonville
The Arcade

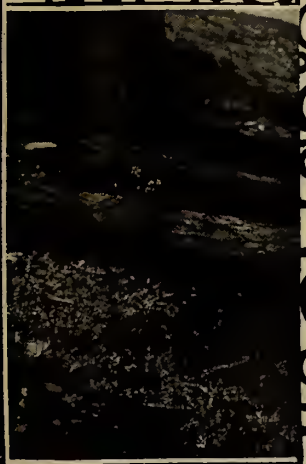
Vancouver
The Rex



C. L. CHESTER PRODUCTIONS

Louis B. MAYER *Presents* THE STAR CHARMING

MILDRED HARRIS CHAPLIN



A Louis B. Mayer-Made Picture

MARRIED LIFE DULLS ROMANCE

Unless you know the secret of happiness told by

MILDRED HARRIS CHAPLIN

In The Tradition-Shattering Super Production

"THE INFERIOR SEX"

Directed by Jos. W. Henabery

Mrs. Chaplin's wonderful ability to portray human emotion - to sway to tears and laughter - is brought into play in this wonder-creation from Maxine Elliott's triumphant Stage Success

Distributed by First National Exhibitors Circuit

THE GREAT RADIUM

featuring
EILEEN SEDGWICK
CLEO MADISON
BOB REEVES and
a
Huge Cast of Experienced Players
If ever or never
you've played a serial
PLAY THIS ONE NOW

Universal Holiday Season
Specially Selected Pictures

EILEEN

MYSTERY

A Serial packed and jammed with every punch and every thrill that years of success have learned how to put on the screen

Made by Pacific Producing Co
Released thru
UNIVERSAL

SEDGWICK

Universal Holiday Season
Specially Selected Pictures

A MAMMOTH PRODUCTION!

The Most Spectacular And Sensational Drama of the year

Greater than the stage play that every American loves

Play It Like a Big Circus!

Hold a great parade and Whoop it up with a Band and all the Jazz and the Ginger you can.

It's a Whale of a show!
You can't play it too hard!

Louis B. Mayer presents

ANITA STEWART

In the Beloved American Classic

"IN OLD KENTUCKY"

By Charles P. Dazey

Marshall Neilan's Masterpiece of Direction

THRILL AFTER THRILL TO A SMASHING CLIMAX

Feudal Battles in the Hills
Night Riders in Dare-Devil Man-Hunt
Men Hurled over High Cliffs
Girl in Thrilling Leap over Chasm
Dynamite Bombs Hurled
Hundreds of Actors

Gun Fights with Moonshiners
Greatest Horse Race Screened
Actual Cross-Country Fox Hunt
Spectacular Fire Scene
Girl Dashes Into Blazing Barn
Hundreds of Horses

A "First National" Special Attraction

D. W. GRIFFITH

Presents His Initial
Personally Directed
Production for
First National

"THE GREATEST QUESTION"

A Portentous Drama
of Today

Love, mystery and thrills
are woven into a picture
of profound interest to
all mankind

A Late December Release

A First National Special Attraction

MAKE GOOD!
Pays the Bills

Read the list. This is but a part of it. There's not room to publish it all. And remember this is simply the first shot in the Goldwyn campaign.

Boston Post
Boston Herald & Traveler
Boston American
Boston Globe
Baltimore News
Baltimore Sun
Baltimore Star & American
Detroit News
Detroit Free Press
Detroit Journal
Los Angeles Times
Los Angeles Herald
Los Angeles Examiner
Los Angeles Express
New York City Journal
New York City Globe
New York City Mail
New York City Sun
New York City World
New York City Times
Chicago Tribune
Chicago News
Chicago American
Chicago Herald-Examiner
Philadelphia Inquirer
Philadelphia Public Ledger
Philadelphia Record
Philadelphia North American
San Francisco Call Post
San Francisco Bulletin
San Francisco Examiner
San Francisco Chronicle
Jacksonville Times Union
Jacksonville Metropolis
Birmingham News
Birmingham Ledger
Atlanta Journal
Atlanta Georgian
Atlanta Constitution
Buffalo News
Buffalo Courier & Enquirer
Buffalo Times
Rochester Times-Union
Rochester Democrat & Chronicle
Syracuse Journal
Syracuse Post Standard
Syracuse Herald
Davenport Times
Davenport Democrat & Leader
Dubuque Telegraph
Dubuque Herald
Clinton Advertiser
Clinton Herald
Keokuk Gate City
Galesburg Republican Register
Galesburg Mail
Joliet Herald News
Rockford Register Gazette
Rockford Star
Springfield State Register
Springfield State Journal
Decatur Review
Decatur Herald
Lafayette Journal
Lafayette Courier
Ft. Wayne News & Sentinel
Ft. Wayne Journal Gazette
South Bend Tribune
South Bend News Times
Milwaukee Journal
Milwaukee News
Peoria Star
Peoria Journal-Transcript
Bloomington Pantagraph
Cincinnati Post
Cincinnati Times Star
Cincinnati Enquirer
Dayton Journal Herald
Dayton News
Springfield News
Springfield Sun
Indianapolis News
Indianapolis Star
Louisville Times
Louisville Herald
Louisville Post
Cleveland Press
Cleveland Plaindealer
Columbus Dispatch
Columbus Citizen
Canton Repository
Canton News
Youngstown Vindicator
Youngstown Telegram
Toledo News-Bee
Toledo Blade
Akron Beacon-Journal
Akron Times
Denver Post
Denver Rocky Mountain News
Colorado Springs Gazette
Colorado Springs Telegraph
Pueblo Star Journal
Pueblo Chieftain
Albuquerque Journal
Santa Fe New Mexican
Fall River Herald
Fall River News
Lowell Sun
Lowell Courier Citizen
Springfield Union
Springfield Republican
Springfield News
Worcester Post
Worcester Telegram
Worcester Gazette
Manchester Union-Leader
Providence Bulletin
Providence Tribune
Portland Express
Portland Press
Omaha News
Omaha World Herald
Omaha Bee
Des Moines Capital
Des Moines Register
Des Moines Tribune
Sioux City Journal
Sioux City Tribune
Lincoln State Journal
Lincoln Star
Seattle Times
Seattle Post Intelligencer
Seattle Star
Spokane Spokesman Review
Spokane Chronicle
Portland Oregonian
Portland Oregon-Journal
Portland Telegram
Washington Star
Washington Post
Washington Times
Wilkes-Barre Times Leader
Wilkes-Barre Record
Trenton Times
Pittsburgh Press
Pittsburgh Chronicle-Telegraph
Pittsburgh Post
Pittsburgh Sun
Duluth Herald
Duluth News Tribune
Dallas News
Dallas Times Herald
Brooklyn Standard Union
Brooklyn Eagle
Albany Times-Union
Albany Knickerbocker Press
St. Louis Globe Democrat
St. Louis Post-Dispatch
St. Louis Star
Memphis Commercial Appeal
Memphis News-Scimitar
Lansing State Journal
Grand Rapids Press
Kansas City Times-Star
Kansas City Post
New Orleans Times-Picayune
New Orleans Item
Shreveport Times
Jackson News
Jackson Clarion Ledger
Salt Lake City Tribune
Salt Lake City Deseret News
Salt Lake City Telegram
Ogden Standard
Ogden Examiner
Boise Capital News
Boise Idaho Statesman
Missoula Missoulian Sentinel
Helena Independent
Helena Record-Herald
Great Falls Tribune
Butte Post
Butte Miner
Billings Gazette
Twin Falls News
Twin Falls Times

FRANK SEAMAN INCORPORATED
Advertising and Merchandising
470 Fourth Avenue
New York City

This is a word of warning.

Uttered by men who know the inside of the gigantic fight now going on under the surface for control of this industry. We advise our fellow exhibitors to sit tight and watch. The storm will break in two or three months and when it does exhibitors will need to be prepared for it.

You are safe for the present — So long as you make no false alliances.

First National was organized to protect its members. Organized cooperation has placed every one of us in a position of absolute independence. The First National is a success. It has accomplished all we expected it to do. The producing-distributor trust that two years ago threatened our very business existence is no longer in a dominating position. Exhibitors are no longer at the mercy of any one distributor. Directors or producing stars of genius can now find a ready market for their product and are free to produce such stories as suit their talents. First National has revolutionized the industry by throwing the door wide open for all stars, directors and individual producers. The result has been that more good independently produced productions have been made in the past year than ever before.

Now a new and greater danger threatens.

But we are aware of it—are watching it—and are at present engaged on plans to defeat it.

We pledge ourselves to bring about.

Complete protection and supply for the individual exhibitor. We hold that we will more surely protect ourselves by protecting the unorganized exhibitor who hitherto has been at the mercy of the producing-distributing combination. No exhibitor is now so powerful that our plan will not make his position infinitely more secure. No exhibitor is too small to avail himself of the protection which will make him as independent as the most powerful.

Greater protection and support of the individual producer.

We hold that the bona fide producer and the bona fide exhibitor have an equal community of interest in this industry. Our new plan will afford the most equitable working basis yet devised between producer and exhibitor.

Our advice to exhibitors is.

DON'T be bluffed into selling your theatre.

Our plan will make your theatre worth twice as much as you can get now. WHY SELL? Our plan will make every individual theatre owner an independent and free man.

DON'T sign long term contracts for film service.

Our plan will revolutionize the distribution of costs of production and make for absolute equity in rentals.

Wait until the time is ripe for a full announcement of the plans of the

Exhibitors Defense Committee

Composed of members of

The First National Exhibitors Circuit, Inc.

Address inquiries to
The Exhibtors Defense Committee
care The First National Exhibitors Circuit, Inc.
6 W. 48th St., New York

A KNO

We hail Henry Lehrman as the newly Crowned King of all comedy producers.

A First National Attraction

Wait 'till You See It!

CKOUT

HENRY LEHRMAN

Presents his first personally

directed production

for First National

"A TWILIGHT BABY"

A Three Reeler.

We've Seen It!

AT LAST SOMETHING NEW!

Something Novel—Something Distinctive & Startlingly Different!

SCREEN FOLLIES

FILMDOM'S ARISTOCRAT NOVELTY FEATURE

ANIMATED FUN—SPARKLING WIT—CLEVER TRAVESTY AND NOVELTY

Never in history a short feature like this one! It's worth looking into

PRODUCED BY
F. A. A. DAHME and LUIS SEEL
EXCLUSIVELY DISTRIBUTED BY
CAPITAL FILM CO.
Executive Offices Consumers Bldg. Chicago

WILLIAM FOX
presents

MADLAINE TRAVERSE

the empress of stormy emotion in

LOST MONEY

A dramatic story of a fight for millions

Directed by Edmund Lawrence

FOX
ENTERTAINMENTS

Beauty, Laughter, Surprise !

WILLIAM FOX

Sunshine Comedies

FOX ENTERTAINMENTS

Supervision Hampton del Ruth

Without a competi-tor in the field of great comedies.

LOUIS B. MAYER
Presents

ANITA STEWART

The Film of 1,000 Thrills

"IN OLD KENTUCKY"

From The Beloved American Classic
By CHAS. T. DAZEY - Directed By MARSHALL NEILAN

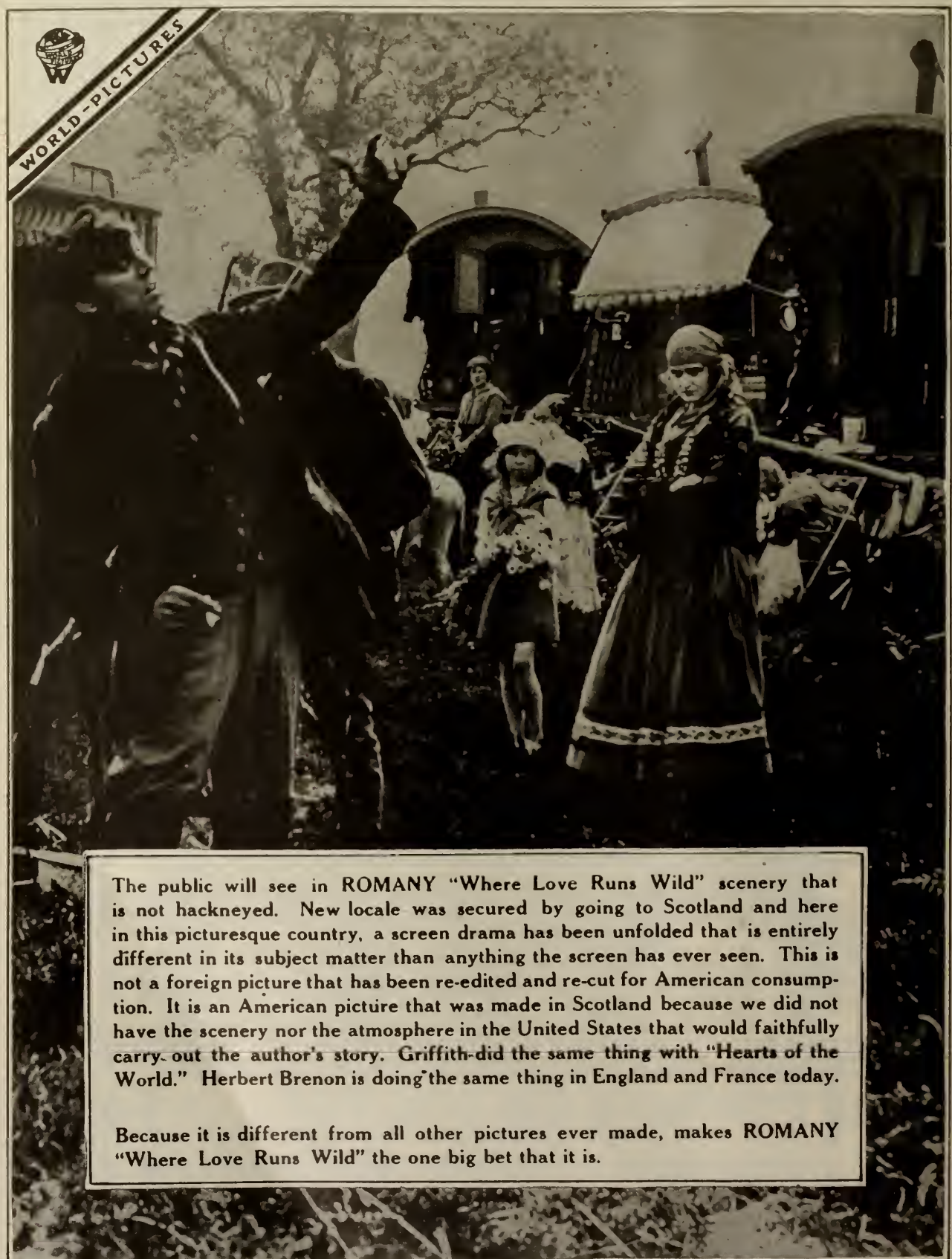
Surpassingly Magnificent

The Real Successor To
"THE BIRTH OF A NATION"

FIRST NATIONAL EXHIBITORS CIRCUIT

ANITA STEWART in "IN OLD KENTUCKY"
THE BELOVED AMERICAN CLASSIC

A SPECIAL FOR ROAD SHOW EXPLOITATION



The public will see in ROMANY "Where Love Runs Wild" scenery that is not hackneyed. New locale was secured by going to Scotland and here in this picturesque country, a screen drama has been unfolded that is entirely different in its subject matter than anything the screen has ever seen. This is not a foreign picture that has been re-edited and re-cut for American consumption. It is an American picture that was made in Scotland because we did not have the scenery nor the atmosphere in the United States that would faithfully carry out the author's story. Griffith did the same thing with "Hearts of the World." Herbert Brenon is doing the same thing in England and France today.

Because it is different from all other pictures ever made, makes ROMANY "Where Love Runs Wild" the one big bet that it is.

THE SUBMARINE FILM CORPORATION PRESENTS

BETTY HILBURN –IN–

GIRL OF THE SEA

A WILLIAMSON SUBSEA PICTURE

THE SUBMARINE FILM CORP.
906 LONGACRE BLDG. NEW YORK

CHAINS AND CHICANERY

There is absolutely no reason for selling your theatre while the best films in the market are being made by independent producers.

There is a panicky feeling evident among theatre owners today, but bear in mind that a panic can be started by a mouse.

The cause for the unrest, when you analyze the situation, is of mouse-like importance. The only danger lies in the panic itself.

Sit tight and look the thing squarely in the eye. Here is what confronts us.

Big distributor interests are seeking to tie up your theatres. WHY?

Because their product is of uneven quality and they dare not try to sell it exclusively on a basis of merit.

How are they trying to tie up your theatres?

By forcing you to sign long-term and exclusive contracts.

If you sign these contracts, you shut your house to all the splendid offerings of the independent producers and are compelled to play a program of uncertain quality in competition with the biggest attractions of the screen. You've got no chance to win.

If you don't sign the contract, these would-be monopolists offer to buy a controlling interest in your theatre. If you sell, they run your business. Again you've got no chance to win.

If you don't sign the contract and won't sell out, what then? They try to frighten you with threats of building a house next door to yours, if need be.

Suppose they build. Let them run their programs while you have the pick of the whole independent field and you'll close them up.

Theatre men, if you will only think a moment, you'll realize that it is a monumental bluff that is being shown. These distributor-interests can't control the theatre situation unless they can control productions. Thank Heaven, producers are getting freer every day and the dominant factor in the rental business today is not the old line monopoly, but the independent producers.

I repeat—a panic can be started by a mouse. Forget the mouse; it can do no harm unless you let it throw you into a panic.

There is a remedy for the whole situation—a sure curb to any attempt at monopoly.

Refuse to sign any contract that ties your hands so that you cannot at all times go into the open market and buy what and where you please.

Don't be frightened into selling the control of your theatre.

That's all. There are more than enough good films made to supply every theatre's needs, and these films can be rented freely and fairly. No distributor has a monopoly of good films and you can get all that you want in quality and quantity.

United Artists Corporation is now booking the DOUGLAS FAIRBANKS' releases, "HIS MAJESTY, THE AMERICAN" and "WHEN THE CLOUDS ROLL BY" and D.W. GRIFFITH'S "BROKEN BLOSSOMS" on a single picture basis. The MARY PICKFORD PICTURES and the CHARLIE CHAPLIN PICTURES that are to come to us later on will be booked the same way, each picture on its own merits.

There are many other independent producers making films of splendid quality. As long as this supply is at your command, you have nothing to fear.

Any distributor who insists on a long term contract for product that you know nothing about is imposing on you. You don't need such a contract when the market has plenty of film of superior quality, that the independent producers are not afraid to let you have on a single picture basis.

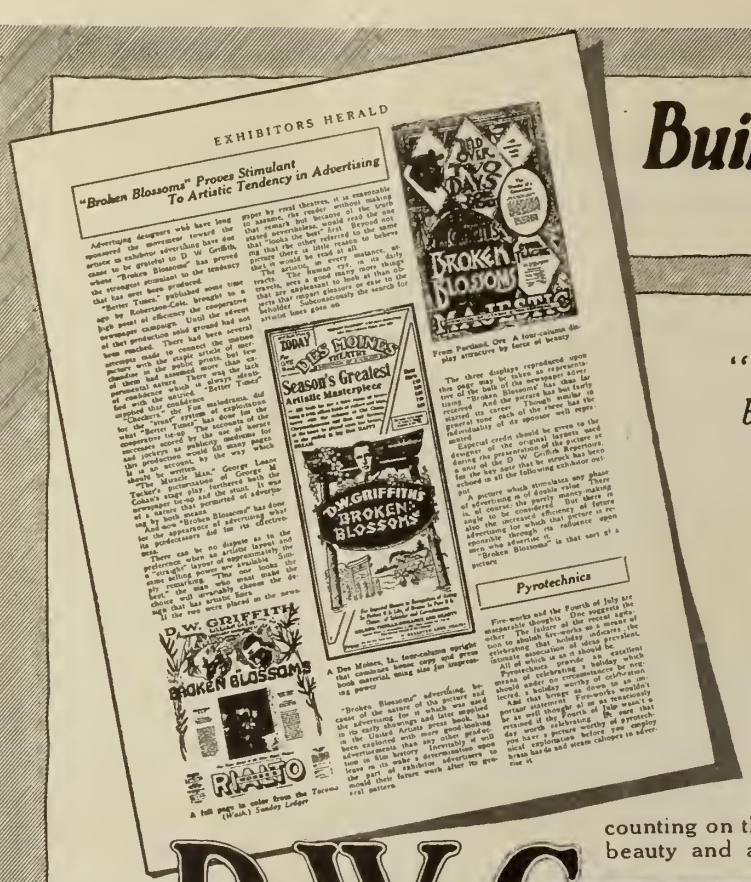
Remember, to control the theatres you must be able to control productions. Look the field over; check-up the product of all distributors and see if any one company controls all the worthwhile product.

Monopoly? Control?

IT CAN'T BE DONE!

Hiram Abrams.

United Artists Corporation


EXHIBITORS HERALD

"Broken Blossoms" Proves Stimulant To Artistic Tendency in Advertising

Advertising designers who have long sponsored the movement toward the artistic in exhibitor advertising have come to be granted by D. W. Griffith, whose "Broken Blossoms" has proved the strongest stimulant to the tendency that has ever been produced.

"Better Times," published some time ago by Robertson-Cole, brought to a high point of efficiency the cooperative newspaper campaign, ground had not at that production been broken. There had been several attempts made to connect the picture with the stage article of merchandise to a common theme, but few of these had seemed very real. The sentimental nature of the tie-up, of combining satirical, fed with confidence and applied that Fox melodrama, and "Broken," system of exploitation for the "Better Times" has become the cooperative accord in the use of banners and other publicity mediums for merchants to avoid fill many papers and jockeying for the production, by the way, which is an account of which shields by writing.

"The Miracle Man," George Loane Tucker's picturization of George M. Cohan's stage play, has also been brought into the newspaper fold, and the result of a nation-wide campaign of advertising which for the appearance and fine rich effective with.

There can be no dispute as to the preference when an artistic layout and some selling punch are available. Simply restarting who must make the best, the latter will invariably find choice with artistic fans. Examples that has appeared in the newspapers of the two were placed on the news-

paper by rival theatres, it is reasonable to assume, the reader without making that remark but because of the fact that "looks the best" referred to the same that "looks the other referred to the same that there is little reason to believe picture would in every instance, as their in every instance, as their The human eye, more than the tracts, sees a good ad at than the that are unpleasant glossers or ear to the perts that represent glossers or ear to the beholder. Subconsciously the search for artistic lines goes on.

From Portland, Ore. A four-column display attractive by force of beauty

The three displays reproduced upon this page may be taken as representative of the bulk of the newspaper advertising for "Broken Blossoms" that has started its career. Though similar in general tone each of the three has the individuality of its sponsor well represented.

Especial credit should be given to the designer of the original layout used during the presentation of the picture at a run at the D. W. Griffith Repertoire, for the key data that he extract has been echoed in all the following exhibitor ads.

A picture which stimulates any phase of advertising is of double value. There is, of course, the purely money-making angle to be considered. But there is also the increased efficiency of future advertising through its reference to the receptive who advertise it.

"Broken Blossoms" is that sort of a picture.

A Des Moines, Ia., four-column upright that commences human copy and prints book material, using size for impression power

Pyrotechnics

Fire works and the Fourth of July are inseparable thoughts in the record again. The Fourth and fire works are a means of celebrating that holiday indicates, the association of ideas as it should be.

All of which is preface to the excellent Pyrotechnics produced by the progressive Pyrotechnic Advertising Bureau which should endear no circumstances, duration should endear no circumstances, duration loyed, a holiday worthy of celebration and that brings us down to an important statement. Fireworks wouldn't be as stiff though as an exclamation point as the Fourth of July were that day worth celebrating by pyrotechnics? Why have a picture worthy of pyrotechnical exploitation before you can? Why not have hard-as and steam calliopes to advertise it.

A full page in color from the Tacoma (Wash.) Sunday Ledger

"Broken Blossoms" advertising, because of the nature of the picture and the advertising for it which was used in its various showings and later supplied to the United Artists press book, has been exploited with more good-looking advertisements than any other production in film history. Inevitably it will have its due share in future advertising and will leave on its wake a determination on the part of exhibitor advertisers to model their future work after the general pattern

Building Business For You

"'Broken Blossoms' . . . has been exploited with more good-looking advertisements than any other production in film history," says

Exhibitors Herald

in its issue of November 22d.

Because the showmen of America realize its remark- able exploitation and presentation possibilities, and counting on the responsiveness of human nature to beauty and art and real drama, they are giving to

D.W. GRIFFITH'S "BROKEN BLOSSOMS"

a tremendous advertising campaign that is carrying the fame of this superb creation into every corner of the country. Since last Spring the newspapers of the nation have carried this advertising in ever-increasing volume and today finds the exhibitor-campaign at its height.

The theatres that book "BROKEN BLOSSOMS" now, will get all the cumulative force of this advertising. Every run of the picture has built business for you, business that is waiting today for your run of the film.

This Coupon Will Bring You Full Information

Write your name and address on the coupon on this page and mail it at once to your nearest United Artists Corporation Branch Office—(see list of Branch Offices on opposite page.) Full information will at once be sent you regarding the rental of D. W. GRIFFITH'S greatest creation, "BROKEN BLOSSOMS."

Fill in your name and address. Cut out this coupon and mail today

UNITED ARTISTS CORPORATION,
Gentlemen—Please send me by return mail full information regarding the rental of D. W. GRIFFITH'S greatest production, "BROKEN BLOSSOMS."

Theatre Name.....

Manager.....

Street.....

City.....

State.....

W-2B

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

DOUGLAS FAIRBANKS

On Your Screen

DOUGLAS FAIRBANKS on *your* screen means big money in *your* box-office.

Whether you play first run or fifth run, DOUGLAS FAIRBANKS draws big business always, and big business is what your theatre is being run for.

Bear in mind that first runs only skim the surface of your possibilities.

Many theatres that have always played first runs exclusively are now playing occasional second runs on big pictures to enormous success.

As a business proposition, an opportunity to make money, why not find out today the terms on which you can rent DOUGLAS FAIRBANKS' new picture,

"WHEN THE CLOUDS ROLL BY"

Perhaps first run is still open for you. If it is already booked, you can still make big money with a later run. But book it now so that you can get your share of the profit the picture holds for every house that runs it.

By reason of its single picture booking policy, United Artists Corporation is able to deal directly and freely with every theatre, everywhere, *your* house included.

Our hands are not tied. If you are likewise free, mail the coupon below, today, and get the facts on a money making picture.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

Cut out the coupon on this page, fill in your complete address, and mail today to your nearest United Artists Corporation Branch Office—see list below—for full information on Douglas Fairbanks' new picture, "When the Clouds Roll By."

Atlanta, Ga. . 111 Walton Street	Los Angeles, Cal. 643 South Olive Street
Boston, Mass. . 41-43 Winchester Street	Minneapolis, Minn. 402 Film Exchange Bldg.
Chicago, Ill. 17 North Wabash Ave.	New York, N. Y. . 729 Seventh Avenue
Cleveland, Ohio 2143 Prospect Avenue	Philadelphia, Pa. . 1319 Vine Street
Dallas, Texas . 1930 Main Street	Pittsburgh, Pa. . 414 Ferry Street
Denver, Colo. . 617 19th Street	San Francisco, Cal. 100 Golden Gate Ave.
Detroit, Mich. . 605 Joseph Mack Bldg.	Seattle, Wash. . 1200 Fourth Avenue
Kansas City, Mo. 922 Oak Street	Toronto, Canada . 123 Bay Street
Washington, D. C. 801 Mather Building	

Cut out this coupon, fill in your name and address and mail today

UNITED ARTISTS CORPORATION,
Gentlemen:—Please send by return mail full information regarding the rental of DOUGLAS FAIRBANKS' new picture "WHEN THE CLOUDS ROLL BY"

Theatre Name _____

Manager _____

Street _____

City _____

State _____ W-2C

Keep your dates open for these great productions
TWO BIRDS with ONE STONE!
AND THEY ARE SOME BIRDS, TOO!

METRO
acquires

the Celebrated Stage and Screen Comedian

Mr. TAYLOR HOLMES
and

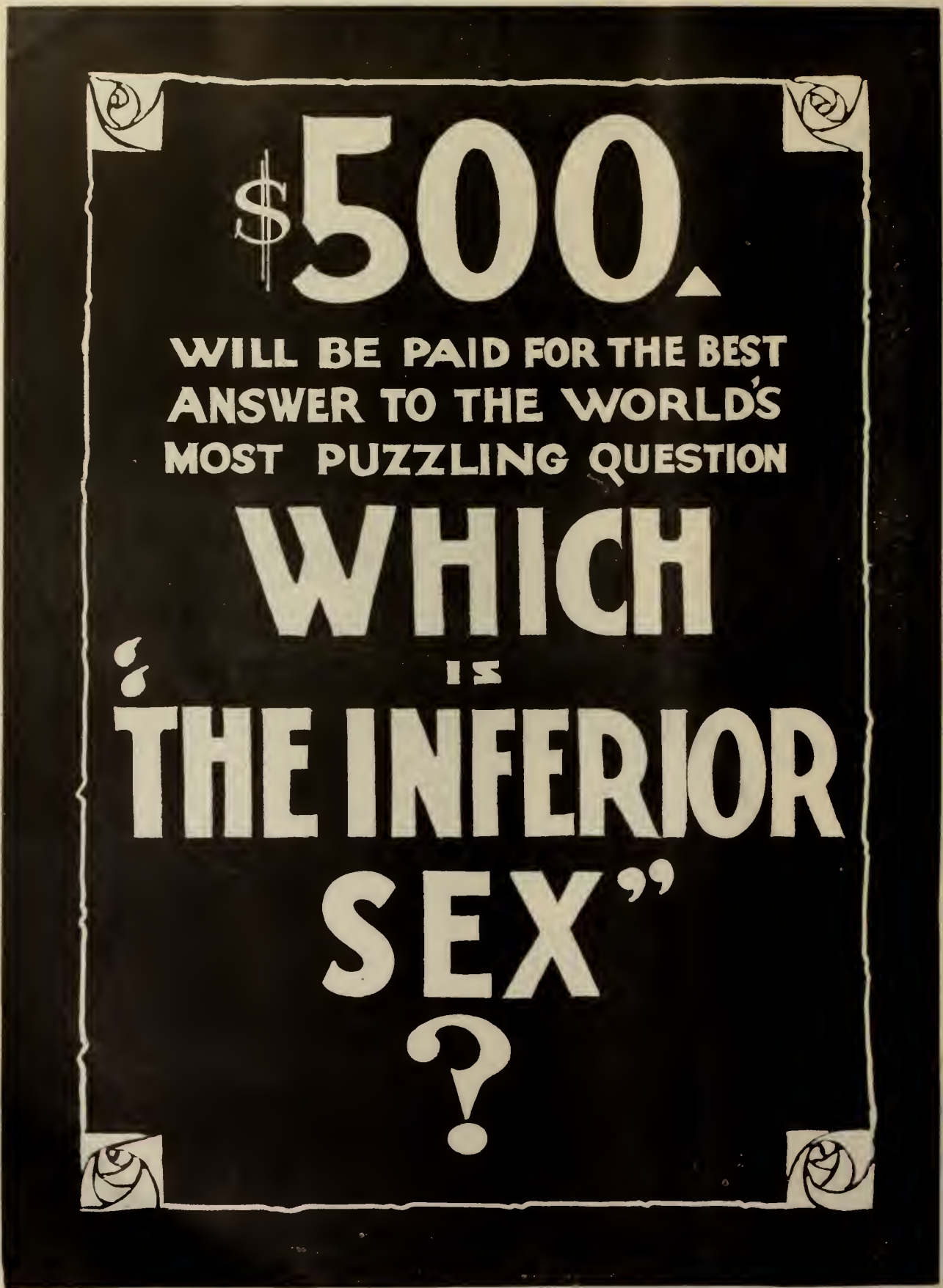
the exclusive distributing rights to his famous three Broadway stage comedies ~ to be screened by ~ the Taylor Holmes Productions. Inc.

NOTHING *but the* TRUTH
by Frederick Isham

The VERY IDEA
by Wm. LeBaron

NOTHING *but* LIES
by Aaron Hoffman

METRO PICTURES CORPORATION


$500
WILL BE PAID FOR THE BEST
ANSWER TO THE WORLD'S
MOST PUZZLING QUESTION
WHICH
IS
"THE INFERIOR
SEX"
?

USED IN THE MAJORITY OF THE BEST FIRST RUN HOUSES.

Pathé Review

There must be a Reason.

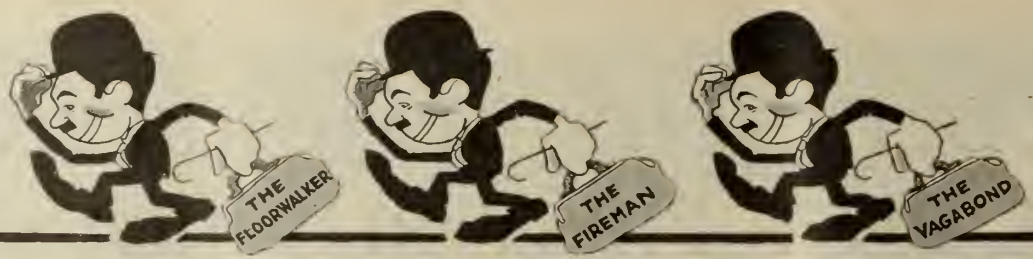
There are **several:**

Pathecolor scenics, of a wonderful and unique beauty
Slow Motion Photography, some in Pathecolor
Raymond Ditmars' animal pictures
Scientific subjects of great variety and interest
Educationals of a general nature but of special value

ONE REEL EACH WEEK

PATHE

DISTRIBUTORS



"Going BIG over

THE PHENOMENAL SUCCESS
OF THE
EDITION
DE LUXE
OF THE

Chaplin

PRESENTED BY
CLARK - CORNELIUS
CORPORATION

the BIG time"

IN THE
LEADING THEATRES
IS ALMOST UNBELIEVABLE

MANAGERS OF THE

Shea's Hippodrome, Buffalo
Leader (Tom Moore) Washington, D. C.
Beacon, Boston
Strand, Cincinnati
Strand, Louisville
Jewel (Hulsey) San Antonio
Majestic, Jackson, Mich.
Clemmer, Seattle
Casino, Des Moines
Rialto, New York
Rivoli, New York
Loew's Metropolitan Circuit, New York
Ascher Circuit, Chicago
Lubliner & Trinz Circuit, Chicago.
Rubin & Finkelstein Circuit, Minneapolis
Madison (Kunsky), Detroit
Miles, Cleveland
Clark and Rowland Circuit, Pittsburgh

ARE DELIGHTED —
AND THESE ARE ONLY A FEW OF THE LARGEST HOUSES PLAYING
THE "CLASSICS" TO CAPACITY HIGH-CLASS AUDIENCES -

DISTRIBUTED BY
HALLMARK PICTURES
CORPORATION

Despite all the efforts of producers, not more than once a year do you get such a powerful combination of star, story, title, author and director as the immediately forthcoming

Robert Brunton
presentation of

J. Warren KERRIGAN

And His Own Company in

The Lord Loves the Irish

Directed with force by **Ernest C. Warde**

From the story that means box-office luck
by **MONTE M. KATTERJOHN**

Author of "The Flame of the Yukon," "Carmen of the Klondike," "Alaska" and a hundred other great successes of the screen.

Ready for pre-release engagements throughout America early in December and worth all the exploitation you can give it.

LUCK FOR THE BOX OFFICE.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Arthur F. Beck
presents

LEAH BAIRD

in

The Capitol

From the notable stage success by

AUGUSTUS THOMAS

Directed by George Irving

Third in the series of screened versions of the foremost American playwright's successes, *"The Capitol" has the* basic strength and dramatic punch of *"As A Man Thinks."*

The drama of *a woman's fight for her honor and her husband.* The story of a fugitive wife who returned to right the wrongs she had done and to trap a crafty plotter.

Produced in Washington, D. C. at the seat of government, where ambition brought a beautiful girl to the brink of disaster.

First prints are now being shipped to the branches for advance screenings or to be available for pre-release engagements.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange Incorporated*

A CONTEST FOR MILLIONS

The nation-wide campaign inaugurated by Robertson-Cole on "The Beloved Cheater" embraces a love-letter contest backed by advertising that will reach millions of Motion Picture Fans.

The advertisement reproduced on this page which will appear in Photoplay Magazine in the January issue will be on the news stands throughout the United States in December

What Would You Say in a Love Letter?
$500.00
for the best love letters from a girl to her sweetheart. Any girl may enter the contest and but one letter will be allowed to each contestant. QUALIFICATIONS:—Sincerity of Appeal—Construction of letter —Originality—Beauty of language used—Brevity—.
With these qualifications in mind, sit down and write your best letter.
Tell us—
WHAT WOULD YOU SAY IN A LOVE LETTER?
You merely write us a regular letter just as tho you were writing to your own sweetheart. Picture him or her in your mind as you write and make your letter the best you ever penned. Judges will be announced later and will be chosen for their fitness to judge the merits of the qualifications as explained above. Sit down and write your letter today and mail it at once.
Send your letters to Lew Cody care of Robertson-Cole, 1600 Broadway, New York. Contest closes March 3rd, 1920
1st Prize $150.00
2nd Prize 100.00
3rd Prize 75.00
4th Prize 50.00
The next five best letters will be awarded prize of $25.00 each.
STARTING TO PLAY THEATERS JANUARY 1920
GASNIER Presents
LEW CODY
THE MAN OF A THOUSAND LOVES
THE BELOVED CHEATER
ASK YOUR MANAGER
ROBERTSON-COLE SPECIAL

Live exhibitors will realize the value of this exploitation aid to the MOST UNUSUAL PHOTOPLAY ever produced, "The Beloved Cheater"

Communicate with the

ROBERTSON-COLE EXCHANGE

in your territory—do not delay

SESSUE HAYAKAWA

in

The Illustrious Prince

By E. PHILLIPS OPPENHEIM

Produced by
HAWORTH

IF you have the Hayakawa following in your theatre this play will be greeted as one of his best. If you have not a Hayakawa following it means that you have neglected building up one of the strongest assets an exhibitor can have today.

This play will bring you that clientele and will immensely please your patrons. Therefore business logic dictates the necessity for your screening it.

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Available at all ROBERTSON-COLE EXCHANGES

EXHIBITORS OF AMERICA !
PROTECT YOUR SCREEN !

DON'T SIGN ANY CONTRACT THAT WILL PERMIT INDUSTRIAL ADVERTISING FILMS OR SLIDES OR ADVERTISING INSERTS IN PICTURES ON YOUR SCREEN UNTIL YOU HAVE COMMUNICATED WITH THE UNDERSIGNED.

SYDNEY S. COHEN, Pres. Motion Picture Exhibitors League, N. Y. State
H. H. LUSTIG, Pres. Cleveland Exhibitors Association
KING PERRY, Sec'y. Michigan Exhibitors Association
SAMUEL I. BERMAN Executive Sec'y. Motion Picture Exh. League, N. Y. State
FRED. J. HERRINGTON, Sec'y. Pennsylvania Exhibitors Association
W. J. SLIM, Executive Board Member Cleveland Exhibitors Association
CHAS. L. O'REILLY, Motion Picture Exhibitors League, N. Y. State
SAM BULLOCK, Executive Sec'y. Cleveland Exhibitors Association
PETER JEUP, Executive Board Member, Michigan Exhibitors Association
I. M. SALYERDS, President Rochester Exhibitors Association

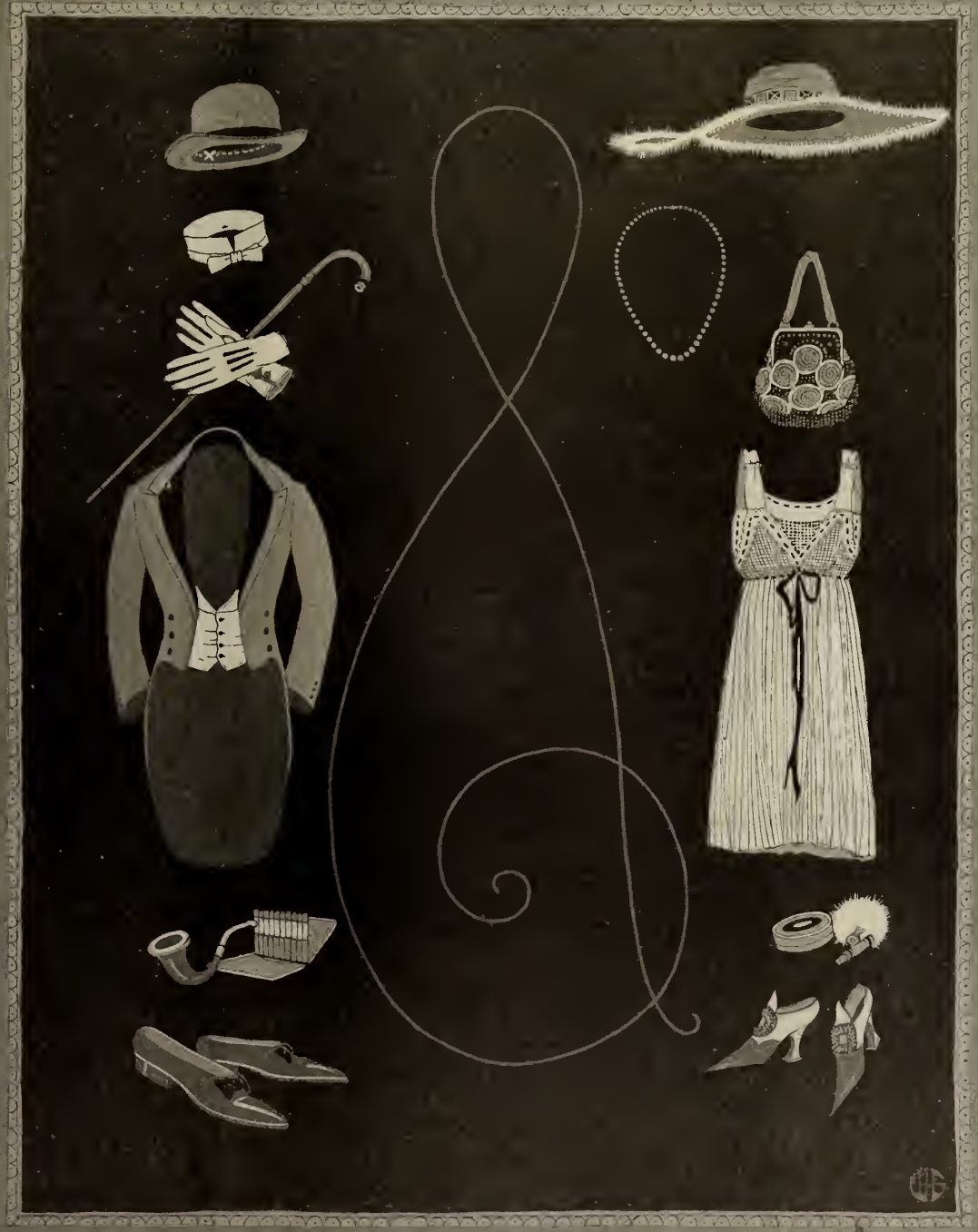
Committee on Organization For The Protection of The Screen.
SYDNEY S. COHEN, Temporary Chairman of The Committee
SAM BULLOCK, Secretary

Temporary Headquarters of The Committee
Room 708, Times Building, New York City

WATCH FOR OUR NEXT ANNOUNCEMENT!

Jesse L. Lasky - - presents

Cecil B. DeMille's



"MALE and FEMALE"

A Paramount-Artcraft Picture

FOUNDED ON J. M. BARRIE'S FAMOUS PLAY "THE ADMIRABLE CRICHTON"

FAMOUS PLAYERS-LASKY CORPORATION

ADAPTED FOR THE SCREEN BY JEANIE MACPHERSON

COSMOPOLITAN PRODUCTION

"The MIRACLE OF LOVE"

BY COSMO HAMILTON Scenario by ADRIAN JOHNSON and LEON D USSEAU

DIRECTED BY ROBERT Z LEONARD

A Paramount-Artcraft Picture

—she was married and in love! — with another man. And the problem that faced them was a problem not only of and for themselves but involving other lives, innocent victims under the heel of circumstances.

A love story of immense power, ingenious drama and indefinable charm. Sumptuously, luxuriously, magnificently produced and acted with a remarkable cast of artists.

"The Miracle of Love" is the eternal triangle de-luxe.

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor
presents

IRENE CASTLE

in "The Invisible Bond"

A Paramount-Artcraft Picture

The most beautifully gowned woman in the world in a strongly compelling drama of a man and wife and their all but tragic mistakes.
A powerful human story of life as it is.

Founded on "The See Saw"
by Sophie Kerr Underwood

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Adapted and directed
by Charles Maigne

JESSE L. LASKY . *presents*

"Everywoman"

(BY ARRANGEMENT With HENRY W. SAVAGE)

"Art thou indeed Truth? I did not know thou wert so old and ugly."

EVERYWOMAN

The Most Beautiful Love Story Ever Told

Directed by George Melford.
With Violet Heming, Theodore Roberts *and* Wanda Hawley. *From the play by* Walter Browne. *Scenario by* Will M. Ritchey.

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount-Artcraft Picture

The New Art Film Company *presents*

DOROTHY GISH

in

"TURNING THE TABLES"

DIRECTED by ELMER CLIFTON
Scenario by LOIS ZELLNER
Photographed by GEORGE HILL

A Table Tipper!

She was the spirit who turned the table for a medium. And when it came to turning the tables on her captors, she was as good as a whole army of spirits.

Dorothy Gish in her first *new* picture of the *new* season, a lightsome, rollicking farce of roaring complications, with George Fawcett as the medium.

The screen's most original comedienne is at her best in "Turning the Tables."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

A Paramount-Artcraft Picture

THOMAS H. INCE
presents
Charles RAY
in
"CROOKED" STRAIGHT
A Thos. H. Ince Production
by Julien Josephson
Directed by Jerome Storm
Photographed by Chester Lyons
—"a good bet to play straight. Ray runs the full gamut of emotions," says the N. Y. World.
A little bit different in characterization, a little bit different in drama, a little bit different in thrills—and with it all, the same Charles Ray about whom exhibitors report "always to be counted on for crowded houses."
A Paramount-Artcraft Picture

Paramount
MACK
"HIS LAST
FALSE STEP"
NEAR ENOUGH

SENNETT Comedy

—call it his last false step, his last *fiasco,* his last *faux pas,* his last *affaire flambee;* say it in English, in Yiddish or French but—

Call it a *feature,* for that's what it is. Ford Sterling and Phyllis Haver in a riot of merry nonsense that sure draws crowds.

Big exhibitors are making the Paramount MACK SENNETT Comedies their features. The result is "house records broken."

Make them *your* features and *you* will do record business. Bill them big, advertise them well, play them long!

There's no false step about that!

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

PARAMOUNT PICTURES

Hope Hampton

Starring in "A Modern Salome"

The First of the

Hope Hampton Productions, Inc.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright & Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid).....$4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

SATURDAY, NOVEMBER 29, 1919

The End Is in Sight

AFTER seven weeks of chaos in the printing industry of New York, of uncounted monetary damage, there comes the word that the end of the disturbance is in sight, that soon we shall see a return to normal conditions. It is not stated that immediately there will be 100 per cent efficiency in all the departments of the many printing establishments where there have been lockouts and "vacations," although it is announced that at this writing there are pressrooms where every machine is fully manned.

The contest for supremacy has been one unique in the annals of publishing. The outstanding factor at all times has been the recognition on the part of the employing printers and their clients the publishers of the principle of collective bargaining. But they did insist there must be bargaining. They declined to permit dictation, dictation of the most ruthless sort. They stood flatly on the proposition that it took two to make a bargain, and if the bargain concerned their own business they must be included as one of the pair.

An accompanying and hardly less important factor in its determining influence was the position of the international officers of the trades unionists affected. These men without exception contended for adherence to the traditions of their organizations, for conciliation and arbitration. They refused to concede that the New York craftsmen, numerous as they were in membership, should be permitted to disregard rules of procedure that were the fruit of bitter controversies extending over half or three-quarters of a century.

As one of the organizers of the American Federation of Labor expressed it: "The men are up against an unbeatable combination--their employers and their international officials. They can't win."

Of course, the men had one chance: in the absence of cohesion on the part of their employers, and undoubtedly they banked on it. How futile that hope was the result has proved. The men return to work on the same terms as those under which they might have continued their labors on October 1--at an increase of $6 a week and such increased remuneration and decreased hours of labor as any fairly selected arbitrator may determine.

Thousands of dollars have been sacrificed--in many, in thousands of instances the loss will be felt for a year to come--business has been disrupted and many publications have departed from New York. Hundreds of skilled workers have left the city to enrich the trade in other cities. Time will be required to put the industry back where it stood October 1.

To our many friends who have so loyally and wholeheartedly stood with us and by us and "for" us in these necessarily circumscribed days the publishers of the Moving Picture World extend their sincerest thanks. As facilities are stabilized and extended it will be their earnest endeavor to repay their subscribers and advertisers with increased service.

A Real Showman

THE cleverest bit of showmanship connected with the visit of the Prince of Wales to New York was developed by the William Fox staff in connection with Wales visit to the Academy on the afternoon of November 19. The publicity staff and house management handled the affair with fitting dignity and as a result of this policy the New York dailies gave liberal space to that part of the Prince's day which was spent at the same theatre, where, sixty years ago, his grandfather was in attendance upon a ball.

The temptation to overdo -- to cheapen the event by tawdry efforts at publicity--was spurned by Mr. Fox and his associates, and the resulting compensation in dignified and unstinted newspaper accounts of the event proves--as has been proved hundreds of times before -- that a real showman will get his reward when he goes about his business in showmanlike manner.

Taylor Holmes Productions To Be Distributed by Metro

TAKING, as it were, still another star under its wing, Metro Pictures Corporation will release through its system of exchanges in this country and its affiliations in Great Britain the new Taylor Holmes productions, the first three of which are to be "Nothing but the Truth," "The Very Idea" and "Nothing but Lies."

Announcement to this effect by Metro came as a great surprise to the industry, which only recently was made aware of the fact that Taylor Holmes had embarked on a career as a producer star as the head of Taylor Holmes Productions, Inc. Mr. Holmes is in a position to begin work immediately.

TAYLOR HOLMES
Popular comedian whose pictures will be released by Metro

J. Davis Pendleton originally acquired the motion picture rights to the plays. Taylor Holmes seized upon them quickly, realizing that they offered the precise light comedy for which he had been looking.

The first of these three big comedy-farce successes to be picturized will be "Nothing but the Truth." Mr. Holmes is selecting his cast and declares he will surround himself with the best company he can obtain in New York, where the studio arrangements will be made. "Nothing but the Truth" served as a stage vehicle for William Collier for several seasons. It was highly successful in its book form by Frederic Isham, and was read by millions in the United States. James Montgomery made the stage version of the story.

The two other plays acquired by Mr. Holmes are modeled along similar lines and have both proved big laugh successes. "The Very Idea" was written by William Le Baron. "Nothing but Lies" is from the pen of Aaron Hoffman and also served as a vehicle for William Collier following his success in "Nothing but the Truth."

R-C in Broadway Houses

WHAT is believed to be a record for any motion picture concern in New York City is heralded by Robertson-Cole in announcing that every motion picture house on Broadway from Fifty-ninth street to 185th street, each week in the year play to capacity houses with at least one Robertson-Cole production.

Officials of the Robertson-Cole Company declare that this continued run in the best patronized temples of the silent drama is absolute proof that the Robertson-Cole pictures carry a 100 per cent attraction weight to every house that contracts for these features.

"We are convinced that when a discriminating exhibitor takes the time to interest himself in Robertson-Cole productions we will get his business and encouragement," said A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, in discussing the unanimity of the Broadway exhibitors who are booking Robertson-Cole attractions. "We are endeavoring to make every production powerful enough in point of quality of production and story and star value to convince not alone the mass of exhibitors but even the most cautious and careful of them," concluded Mr. Kirkpatrick.

Since the organization of the new exchanges the officials of Robertson-Cole have concentrated on getting the maximum amount of service to the exhibitor and in this connection a strong campaign of advertising and exploitation is under way with each of the new releases. This is advertising direct to the motion picture public designed to fill seats for the exhibitor.

Select Exchange in New Offices

SAM E. MORRIS, general manager of Select Pictures Corporation, announces that Select's New York exchange at 729 Seventh avenue has moved to larger and more convenient quarters on the ground floor of the building at 130 West Forty-sixth street.

The volume of business transacted by the New York exchange has more than doubled in the past two months, and the limited space of the headquarters made it necessary to seek more spacious quarters. The new offices afford more than four times as much space as those formerly used by the exchange.

The removal of the exchange from 729 Seventh avenue provides additional space for several of the home office departments which are now obliged to conduct business on other floors of the building.

The purchasing department, under the supervision of Purchasing Agent C. C. Ryan, which is now located in offices on the sixth floor, will be returned to the fourteenth floor.

Additional space will also be provided for Controller M. C. Howard's department and the contract department, thus enabling the individual offices on the west aisle to be used for purely executive purposes.

Manager Henry Siegel, of the New York exchange, announces that the shipping department will remain temporarily on the fourteenth floor of the home office building.

The Copperhead Completed

THE filming of "The Copperhead," adapted by Charles Maigne from the play by Augustus Thomas, with Lionel Barrymore in the stellar role, has been completed at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. At present the picture contains four hundred scenes, and when it is released as a Paramount-Artcraft special production it will probably run eight reels. Charles Maigne, who also directed the production, is busy cutting it, after which he will go to California to film "The Fighting Change," by Robert W. Chambers.

The screen production of "The Copperhead" follows closely the stage play in which Mr. Barrymore made the greatest success of his career, when it ran the season of 1917-18 in New York, and he duplicates his brilliant performance in the film version. However, it goes farther back than the stage production, beginning with the period of the Mexican war. The next period is in 1860, then 1862 and the last 1904. The locale is Millville, Ill., and to portray this town realistically a plot of ground was leased for a short time in the vicinity of Elmhurst, L. I., where through the efforts of the art and technical department buildings were erected to conform to Millville in 1846, and changed for each period thereafter.

MARSHALL NEILAN ASSEMBLES PROMISING COMPANY OF PLAYERS; WILL GO TO CANADA FOR EXTERIORS

MARSHALL NEILAN has assembled an exceptional organization of acting talent for the presentation of the characters in his independent productions, the first of which is now rapidly nearing completion. Lewis Stone's recently announced engagement by Mr. Neilan follows a short return to the legitimate stage before which he appeared in many successful photoplays. Majorie Daw, who also has recently signed with Mr. Neilan, attracted particular attention as leading woman for Douglas Fairbanks in six of his most successful pictures.

A new member of the Neilan company is J. Barney Sherry, who by his years of experience on the legitimate stage and his seven years of service with Thomas H. Ince has gained a reputation as a character actor.

Jane Novak, one of the most popular leading women of the screen and who has played opposite such stars as William S. Hart, Charles Ray and Sessue Hayakawa, is another new acquisition to the Neilan troupe.

ANITA LOOS TO UNDERGO THROAT OPERATION

The output of photoplays from the prolific John Emerson-Anita Loos mill will cease temporarily while the feminine member of the firm goes to Manhattan Hospital for a throat operation.

Winning With The Hoodlum

JOE MAITLAND, owner of the Palace at Mandan, N. D., has just put over a "tie-up" advertising stunt in behalf of a picture which ranks him as an exploitation leader in the Northwest. Mr. Maitland had booked "The Hoodlum," for a two day's run. For a week in advance of its presentation he had every housewife talking about this First National feature.

Mr. Maitland bought 5,000 paper bags such are used by merchants for the distribution of groceries to customers. On one side of each of these bags he had printed in red letters the announcement that "The Hoodlum" had been booked for a run at the Palace. He then gave 1,000 bags to each of five grocery store proprietors.

"A play that set Twin City fans talking," read the advertisement on one of the bags. "Our Own Mary Pickford in the second picture from her own studio, 'The Hoodlum,' which is little Mary's greatest achievement. Palace two nights, Wednesday, Thursday, November 5 and 6--special matinee Wednesday, 4 P. M."

Inasmuch as Mr. Maitland obtained the co-operation of the five leading grocery stores, practically every home in town that bought its food in Mandan received these grocery bags with the intelligence concerning the coming attraction.

Push Price for Treasurership

OSCAR A. PRICE, president of United Artists Corporation, was the recipient of an envied honor when he was notified that he had been suggested, and hundreds of his friends were working in his behalf for the position of Secretary of the Treasury, made vacant by the resignation of Carter Glass, who accepted the appointment of Governor Davis, of Virginia, as senator to succeed the late Senator Thomas Staples Martin.

Prior to the decision of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith to organize their own company to produce independently and distribute their product direct to the exhibitors, on a policy of merit, at which time Mr. Price became associated with the United Artists Corporation, he was assistant to the Director General of Railroads, William G. McAdoo, former secretary of the treasury and now general counsel for United Artists Corporation.

Before his affiliations with Mr. McAdoo, Mr. Price was auditor of the Department of the Interior, prior to which time he was a newspaper editor and owner, and interested in the lumber and milling business in West Virginia. To Mr. Price also is given the credit in Washington for much of the success of the Liberty Loans on which campaigns he worked incessantly, having been the director of publicity during the Second Liberty Loan.

HARRY GROSSMAN ANNOUNCES DECEMBER RELEASE FOR HIS SERIAL FEATURE, "$1,000,000 REWARD"

HARRY GROSSMAN, of Grossman Pictures, Inc., makes the announcement that the new serial production, "$1,000,000 Reward," from the story by Arthur B. Reeve and John W. Grey, starring Lillian Walker, is completed and will be released about December 1. Director George A. Lessey has just put the final touches to what Mr. Grossman declares will be the most widely popular and thrilling serial yet produced.

The names of Arthur B. Reeve and John W. Grey on a serial are a guarantee to exhibitors, says Mr. Grossman, that there will be a real sustaining story, and, under the direction of George Lessey and with a fine cast, it is indicated that such may be expected of the production. Lillian Walker is in the stellar role and other stage and screen favorites in the cast are Coit Albertson, William Pike, Leora Spellman, Joseph Marba, Charles Middleton, Bernard Randall and George Connor.

Prince of Wales Guest of Fox at Academy of Music

WILLIAM FOX'S Academy of Music was once more the scene of a royal reception on the afternoon of November 19. In accordance with the scheduled plans of the committee of arrangements, the Prince of Wales made his appearance at the Irving Place entrance to the famous theatre--recalling the reception held at the same place nearly sixty years ago in honor of his grandfather, then Prince of Wales.

A special cordon of police maintained order in the masses of people that packed Irving Place as well as Fourteenth street. The Prince immediately upon arrival entered the theatre and was received by William Fox. The theatre was crowded to the doors with guests invited by Mr. Fox, lessee of the property.

The program as arranged was carried through without mishap. The Prince showed the heartiest appreciation of the Fox Sunshine Comedy, "The Yellow Dog Catcher;" a Mutt and Jeff animated cartoon, "Sound Your 'A'," and the current release of Fox News. Upon completion of the picture showings, the royal party rose, left the boxes and departed for Madison Square Garden, where Wales visited the Horse Show.

The Prince while at the Academy posed for several close-up motion pictures with Mr. Fox. He also shook hands with each of fifteen pretty girls, who, in the costume of 1860, presented a striking picture to recall the reception to the Prince's grandfather during that year.

The Prince and his party went to the Academy directly from the Chamber of Commerce luncheon. They were received at the entrance by the Navy Band and a detachment of Marines sent from the flagship Pennsylvania. The party was preceded into the building by the Seventh Regiment, N. Y. N. G., selected as a guard of honor for the occasion.

Within the Academy music was provided by the New York Police Band, which entertained the audience prior to the arrival of the Prince. British and American national anthems were played while he was being seated.

The theatre was closed to the public until 6 p. m.

PRISONERS SEE DE MILLE PICTURE

As in the case of the George Loane Tucker production, "The Miracle Man," Cecil B. De Mille's super-special for Paramount-Artcraft, "Male and Female," was recently given a special prerelease showing at Sing Sing prison for the members of the Mutual Welfare League. The production was enthusiastically received.

Selznick Busy on Coast

WORD comes from the Selznick west coast studios that the whole aggregation has gone into second speed on the production of the first two pictures which will be released through the Select Pictures Corporation to National Picture Theatres, Inc., the new exhibitor co-operative organization founded by Lewis J. Selznick.

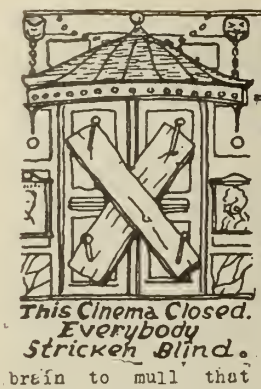
These two pictures are under the personal supervision of Harry Rapf, and are being enacted by all-star casts. The first to be released will be "Just a Wife," a screen version of Eugene Walter's big domestic drama which Belasco staged on Broadway several seasons ago. This picture is definitely announced for release on January 1.

"Blind Youth" which will follow closely is the joint product of Lou Tellegen, the famous actor-sculptor-author, and Willard Mack, playwright, responsible for such successes as "Tiger Rose" and "Kick In." Mr. Tellegen played the leading role in the stage version of this play last season.

Many notable players, some of them stars in their own right, have been engaged for the casts of "Just a Wife" and "Blind Youth."

MAY ALLISON TO STAR IN "JUDAH"

Maxwell Karger has decided that May Allison will be starred in "Judah," the successful drama by Henry Arthur Jones, to which Metro recently acquired the screen rights.



Rambles
WITH WALT HILL

ASTIGMATISM IN FILM TITLES.
IS MAKING THE FANS COCKEYED

HOW easy it is to ape a film title after some real smart guy has picked a good one and widely advertised it! There was Ed Moffat, of Universal. He started something when he monikered that "Blind Husbands" film and opened the way to copyists. Thus early we have promise of "Blind Wives" (it took a heavy brain to mull that one out!) and the book, "Blind Youth" is to be screened by Select. While it is a bit early nothing has yet been heard from the numerous other relatives so many of us are favored with.

-o-

There's "Blind Cousins," "Blind Aunts," "Blind Brothers," step-children, cousins, mothers-in-law, half-sisters and the rest of 'em. Ultimately when everybody is stricken blind in fillum titles who will remain to patronize and make profitable all of the blind presentations? Is there no way to avert the plague that promises to drive us all screen-sightless?

-o-

While THE industry is up this "blind alley" playing "blind man's buff" why not become timely in the output and fillum-present a few "blind pigs," "blind tigers" and speakeasys? Then, too, there's still the "blind baggage" awaiting screen presentation.

---o---

Contrariwise and more delightful: The costuming in "Girl of the Sea" would indicate that the final word in the title should be spelled s-double-e.

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ZaSu Pitts is soon to star in "Where There's a Will." "There's a Lawsuit" is suggested as a fitting subtitle.

---o---

ADDING TENSE TO SUSPENSE

"The film is a present tense entertainment," said Arthur Beck in a recent interview.

Thats the way showmen spoke of fillums twenty years ago--and "gave them six months to live."

After two decades it looks as though the movies are decidedly a future tense entertainment.

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An advertiser raises the question: "Which Is the Inferior Sex?" There is no question.

---o---

June Elvidge used "The Poison Pen" to sign up memberships to the Red Cross in Boston and Cleveland, according to Lee Kugel. And it is not reported that anyone suffered evil effects.

---o---

"The Guests of Hercules," Katherine MacDonald's forthcomer, suggests an assemblage of bull-throwing pufflicists admiring the old boy's muscle.

---o---

Postals of unidentified source are being sent to the trade bearing this cryptic message:

"The Vigilantes of '49," "The Rough Riders of '98," "The Klu Klux Clan of '02," "The Exhibitors' Defense Committee of '19."

Overlooking entirely "The Doughboys of '18."

---o---

MAKING HIS CITATIONS AN EVEN TWO DOZEN

Concerning a recent marriage in the Los Angeles film colony we read that the groom "was a member of the Lafayette Escadrille and has twenty-three citations for bravery, among which is the Croix de Guerre."

---o---

"'Everywoman' Is Here from the Coast" is a headline that discloses why this old town is just now crowded with exceptionally good lookers.

---o---

Here's news in a crisp paragraph:

Marie Crisp has filed a dismissal of the suit for separate maintainance against her hubby, Donald Crisp.

---o---

WHY PLAYERS ENVY THEIR STAR

From pufflicity we learn that in remodelling a certain studio "the entire second floor of the building is to be given over to dressing rooms, those designed to accommodate Miss Baird being the most pretentious."

---o---

TAKING A FALL OUT OF A FEW FILM TITLES

"Honor's Cross" (Goldwyn). Generally speaking it is the double cross.

"The Pointing Finger" (Universal). Another name for the finger of scorn.

"The Right to Lie" (Pathe). That sacred privilege can never be vested in any one person, film or firm.

"The Invisible Bond" (Paramount). Sounds like the backing of some film booking contracts.

"The A B C of Love" (Pathe). Should be ready booking for this one in A.B.C., Tenn.

"Eve in Exile" (American). No reference to Eve Unsell's stay in England.

---o---

All things being equal Cosmohamilton's production for Cosmopolitan release should be distributed by Cosmofotofilms.

---o---

Bury Dasent is signing pufflicity sent hither in the interest of Capital Films. Go ahead! We'll take a dare!

---o---

SERVICE? K-SERVICE IS OUR MIDDLE NAME

Anticipating a rush of similar titles when William Fox releases William Russell in "The Lincoln Highway" we serve ready for use the following substitutes:

"The Old Plank Road," "The Mac Adamized Avenue," "The Concrete Concourse," "The Brick-Paved Street" and "Down the Pike."

---o---

SPECIAL ANNOUNCEMENT: Peter Gridley Smith, pufflicist for Marshall Neilen's movies, registers delight. Junior got a 7 pound one ounce start in life November 10. Sweet Caporals (advt.) will do.

---o---

Except to read in due course of pufflicity that Gladys Rockwell, in "Flames of the Flesh," will discuss "a burning question." As a title, "Burning Meat" would raise more smoke.

---o---

President, Pa., is suggested as a good convention town for fillum magnates. Then each pufflicist could claim that the town was named for his boss.

---o---

Observe by Sunday Telegraph's "Directory" that Mary Miles Minter is an American Flying A star. It pays to pay to advertise.

---o---

In films that fade-out with a second marriage probable or impending we never know whether the subsequent alliance worked out any better than the first one. Why not add a reel to show how matters develop? Perhaps, in some cases, they don't "live happy ever after" and ticket buyers are entitled to the full story.

---o---

"'Is Best Ever' Says Salisbury of His Casket."--Tradepaper Headline.

There will be no crowding to steal that kind of pufflicity.

---o---

The bitterenders are lugging their own booze into restaurants to guzzle with their grub. Better also take along their own food if they would have a good, square meal in these days of open cheating.

---o---

Screen gossips babble as Taylor Holmes buys screen rights to three stage plays.

"The Very Idea!," says one. "Nothing but Lies," says another. "Nothing But the Truth," says Mr. Holmes.

---o---

Our young screen heroes look so swell in military togs its too bad they didn't wear them off to war when they had such a fine opportunity.

---o---

FAT MEN ARE FORCED TO BE GOOD HUMORED

"Bring your own bottle and gloves" warns Joseph Limerick Kelley when inviting us to a serial bout between "Kid" Hall and Bennie Leonard New Years Eve.

Seem foreordained that it will be an exceedingly Kilkenny affair and no place for a man too fat to run and too cowardly to fight.

---o---

The time has passed when picture showmen see no one but film salesmen around their theatres. Its a poor day when the boss, the general manager or the field marshal of some exhibitor's organization does not drop in and inquire about the crops and "How's business" and is all the family well? Such paternal attention is likely to swell the head of many a man who has heretofore been the "fall guy."

Advertising for Exhibitors

BY EPES W. SARGENT

CHILEAN MANAGER FINDS HOUDINI SERIAL THE BEST ATTRACTION OF THE CURRENT SEASON

SENOR FRANCISCO SAN FUENTES SMITH, managing director of the Splendid Theatre, Santiago, Chile, sends in some of his advertising for the Houdini serial and writes that he has found this the strongest attraction he has played this season. At the showing of the first installment the profits on the week were $5,600 in the native coin, worth to the dollar about 40 to 45 cents American coinage. Even on a forty-cent basis it shows considerable of a clean-up. In the two examples shown, the first is a two eights and the other is a five eights. The larger is the "today" for this feature, the other being run through the week. If we except the eight-point lines in the larger display, which are too wide to be easily read, the layout is in line with the best practice. The cuts are not well proportioned, but it was not possible to govern the cut display. All the rest of the layout is right up to the mark. That lower line in the larger space is a double statement, announcing the exclusive showing of the feature and adding "Absoluta moralidad" to show it

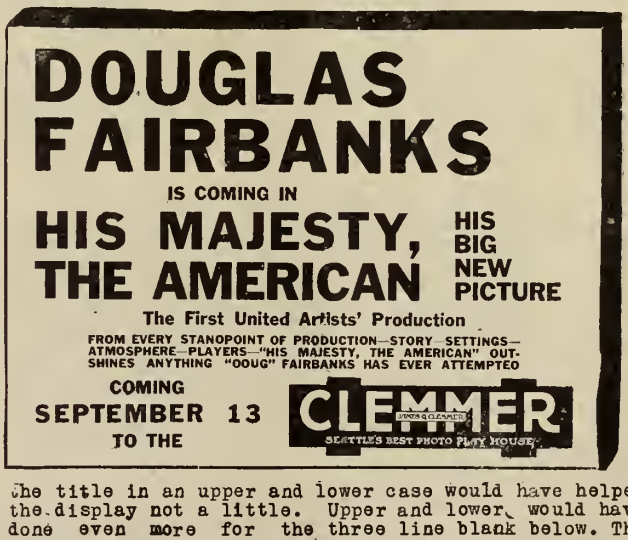
contains nothing offensive to good taste. This should prove enlightening to those who have not already come to realize that South American audiences have outgrown any demand for erotic sensation, if such a demand ever really did exist. They want strong drama, but it does not have to be unclean.

AN OHIO FIVE SEVENS FOR "THE THIRD DEGREE"

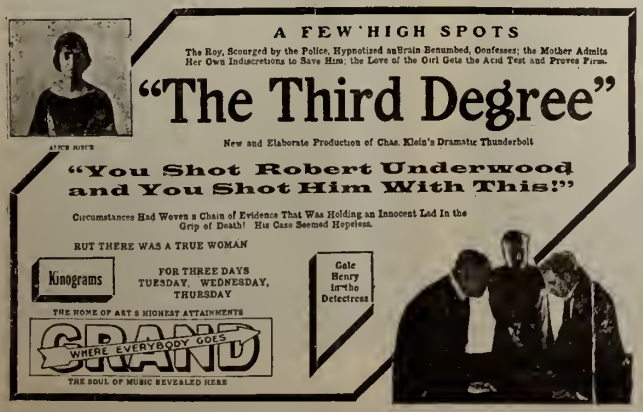
H. L. Block sends in a nice looking five sevens for "The Third Degree" and adds that while he often consults with his printer relative to displays, this is his idea of a layout. He adds that the cut in the upper left-hand corner was not what he wanted, but all he had to work with. This form of cut is planned for use in reading columns and it is seldom that a formal cut will work well in an advertising display, but when nothing better offers one has to use what is at hand. The silhouette out or one vignetted to let the edges soften into the space is more desirable from every point of view, but they cost fifty per cent more than straight edge cuts, which is probably the reason we get them so seldom. In general the space is nicely laid out, but we think that a better use could have been made of the name of the star. Evidently Mr. Block trusted to the cut to get the star over, but that is never as strong as a good strong black type name, and Miss Joyce has been a star for so long that her name has a real box office value. It is interesting to note that while Mr. Block tells more about the play than the average advertisement gets over, there is no line running more than a double. More than that, by planning a variety of type faces he further emphasizes the suggestion of brevity while telling all he wants.

TWO DISPLAYS WHICH SHOW WIDE DIVERGENCE IN ADVERTISING LATE FAIRBANKS FEATURE

It is perhaps a little late to show advertising for the last Fairbanks picture, but here are two cuts in two distinct styles. The first is a cross page thirteens from the Clemmer theatre, Seattle. Like most of the western displays, it does not try to tell much of the story. It announces Fairbanks and takes it for granted that people will come if they want to see him. It is an interesting study in type handling. Setting


DOUGLAS FAIRBANKS
IS COMING IN
HIS MAJESTY, THE AMERICAN
HIS BIG NEW PICTURE
The First United Artists' Production
FROM EVERY STANDPOINT OF PRODUCTION—STORY—SETTINGS—ATMOSPHERE—PLAYERS—"HIS MAJESTY, THE AMERICAN" OUTSHINES ANYTHING "DOUG" FAIRBANKS HAS EVER ATTEMPTED
COMING
SEPTEMBER 13
TO THE
CLEMMER
SEATTLE'S BEST PHOTO PLAY HOUSE

the title in an upper and lower case would have helped the display not a little. Upper and lower would have done even more for the three line blank below. The display would have been helped by using a smaller letter for the title. In a Fairbanks production the use of the title merely tells that it is a new story and not a repeat. In this case "His big new picture" is a more important line than the title itself. This could have been stretched across the space in a large letter with the title in a smaller line below, running clear across. In the second example the Loew houses in Cleveland split across page elevens, using mostly out work for attraction. The portrait is a poor attempt at using benday. Unskillfully handled, this medium merely suggests that Doug must have freckled terribly last summer or that he has recently recovered from the smallpox. The other cut is intended to be set into space against a border or rule. It is cut off too abruptly to ride in the centre of a space. With the large stock of cuts available, it would seem that to use this cut in such a position was bad judgment.


A FEW HIGH SPOTS
The Boy, Scourged by the Police, Hypnotized an Brain Benumbed, Confesses; the Mother Admits Her Own Indiscretions to Save Him; the Love of the Girl Gets the Acid Test and Proves Firm.
"The Third Degree"
New and Elaborate Production of Chas. Klein's Dramatic Thunderbolt
"You Shot Robert Underwood and You Shot Him With This!"
Circumstances Had Woven a Chain of Evidence That Was Holding an Innocent Lad In the Grip of Death! His Case Seemed Hopeless.
BUT THERE WAS A TRUE WOMAN
Kinograms
FOR THREE DAYS TUESDAY, WEDNESDAY, THURSDAY
Gale Henry in the Detectress
THE HOME OF ART'S HIGHEST ATTAINMENTS
GRAND
WHERE EVERYBODY GOES
THE SOUL OF MUSIC REVEALED HERE

Gotham Likes Fairbanks

So great was the success on Broadway of the first Douglas Fairbanks production, "His Majesty the American," produced independently for United Artists Corporation, that his second production, "When the Clouds Roll By," will be run for two consecutive weeks at the Rivoli and Rialto theatres, respectively during the weeks of December 29 and January 5.

Although it is not an unprecedented thing to have a Fairbanks production run for two, three and even four weeks, the policies of the leading Broadway theatres in the past, has been to run Fairbanks pictures only seven days.

Elaborate preparations are being made for the presentation of this production at the two theatres. Each presentation will be different. Dr. Hugo Riesenfeld, managing director of both theatres, has planned a particularly elaborate program for the two weeks.

This situation that has broken through the policy of Broadway managers recently, that of the necessity of extended runs, is a condition that United Artists Corporation reports the country over. So successful has been the business on the first Fairbanks production for the "Big Four" that a large percentage of first run customers who have already contracted for the second release have requested additional days on "When the Clouds Roll By." There is much enthusiasm among exhibitors over the fact that this is their first opportunity to offer a Douglas Fairbanks production as their Yuletide holiday feature.

BOB ELLIS A FULL-FLEDGED DIRECTOR

A new director has been created by Myron Selznick, president of Selznick Pictures, to work with Elsie Janis in her second production for that concern. "The Imp," written by herself and Edmund Goulding. He is Robert Ellis, leading man who played opposite Olive Thomas, another Selznick star, in "Upstairs and Down" and "The Spite Bride."

"Bob" Ellis was a director previously, and would probably have continued if he had not had also the fatal charm that hangs about an actor. So he played leading roles at intervals between directing picture stars and being theatrical manager for the Schuberts and Klaw & Erlanger.

"CHECKERS" GOES BIG IN YOUNGSTOWN

C. W. Deibel, manager of the Liberty Theatre, Youngstown, Ohio was not slow to see the box office possibilities of William Fox's screen version of "Checkers," Henry Blossom's play of the racetrack, and made arrangements for showing the picture at his theatres. Manager Deibel had both the exterior and interior of his theatre appropriately decorated.

On the exterior, banners, cut-outs, and other decorative paraphernalia were arranged in attractive fashion. Above the facade a fifteen-foot banner, bearing the words "'Checkers,' the Most Famous of Racing Plays," was displayed. Below this Deibel placed a cut-out of the horse Remorec on the home stretch. On one side of this display a striking cut-out of the judges' stand was set.

In his lobby manager Deibel used a twenty-four-foot banner, numerous smaller ones, posters of all descriptions, and photos of scenes in the racetrack drama. The interior of the theatre reflected the spirit of the play, being attractively dressed with checkered draperies and decorative material tending to create a racetrack atmosphere.

Deibel also utilized all other publicity factors to full advantage. He used liberal space in the newspapers and collaborated with the music stores in a campaign for the sale of the song "Checkers," inspired by the spectacular melodrama.

NEW STOTESBURY HOME HAS PICTURE THEATRE

A motion picture theatre will be one of the modern features of the new home of Mr. and Mrs. E. T. Stotesbury at Palm Beach. The structure is now building on the fashionable North Ocean Boulevard and will cost $250,000. It will have the effect of a Spanish castle in minute detail, and will include such modern conveniences, camouflaged so as not to clash with the scheme of decoration, as radiatore, baths, elevator and numerous closets.

The motion picture theatre will be on the main floor. Adjoining Mrs. Stotesbury's chambers will be a loggia, from which she may view an open-air theatre in the garden below.

GETS "DAMAGED GOODS" FOR AUSTRALIA

J. A. Lipman, Sydney, Australia, has contracted with the American Film Company for the Australasia distribution of "Damaged Goods."

F. Alland & Brothers, Boston, have secured state rights for the same film in Maine, Vermont, Massachusetts, Rhode Island and Connecticut.

PRINTS OF "PEGEEN" REACH NEW YORK

Finished prints of "Pogeen," Bessie Love's final feature under the Vitagraph banner have reached the general offices from the West Coast studio, where the picture was filmed, and prove to be one of the most interesting the star has made.

The play, which is based on the novel of the same name by Eleanor Hoyt Brainder, is far different from any in which Miss Love has hitherto appeared. It is a combination of comedy and tragedy.

TOM MOORE
Very English and all that in Goldwyn's "Lord and Lady Algy"

MARJORIE RAMBEAU
Working on her first Capellani produotion for Pathe

THIS WAY OUT!
Says George Walsh who pulls "The Winning Stroke" (Fox)

KINOGRAMS PICTURES PRINCE OF WALES

Kinograms offers many interesting sights in its latest release which is being distributed by World Pictures.

Since the armistice a year ago, our army has been called upon to do thankless jobs. For the last couple of months they have been on strike duty, and here we see them at Beckley, West Va., keeping peace at the mines.

The next flash is the Working Women's Convention which was held at Bryn Mawr. It is a form of work, but in this instance it was a game of hockey between the Philadelphia Country Club and Bryn Mawr.

The Prince of Wales finally reaches the east, and his first stopping place is Washington, where we see him make a call at the White House. We also get a glimpse of him at the Perry Belmont house where he resided during his stay at the capital.

Kinograms closes this week's release with authentic pictures made by the American Red Cross showing how Germany is making a second Belgium of Silesia on the eastern front.

SHOWS HOW FOREST FIRES ARE STARTED

Each year millions of dollars' worth of valuable timber is lost in the United States through disastrous forest fires. These are caused in many ways; some unavoidable, others the result of carelessness. A new Prizma natural color picture is now being distributed by World Pictures which bears the title "The Cost of Carelessness" and shows the devastation that may result from a camper's negligence. This picture will appeal to all lovers of the great out-of-doors.

The building of a "Siwash" camp is followed from the selection of a suitable site in the heart of the woods, through the various steps of forming the "tepee" and lining the walls and floors with boughs of evergreen, to the completed camp.

PARAMOUNT EXHIBITION AT MOMBASA

The Famous Players-Lasky Corporation is in receipt of a letter from Dr. Leonard J. Vandernbergh, head of the Vandernbergh-Paramount Expedition to British East Africa and Uganda, bearing the news that the expedition had arrived at Mombasa, British East Africa, and would proceed into the interior as soon as supplies which they were waiting for arrived.

"FORTUNE HUNTER" NEXT WILLIAMS RELEASE

Earle William's final picture of the year, and the last to be completed at Vitagraph's West Coast studio, will be "When a Man Loves," a picturesque story with some Japanese settings. Since finishing the picture Mr. Williams has come East to Vitagraph's Brooklyn studio, where he is now busy on "The Fortune Hunter," a screen version of Winchell Smith's play.

Alice Lake Signs with Metro

ALICE LAKE has been engaged exclusively for Screen Classics, Inc., productions for the next five years by Metro. Announcement has been made by the corporation that Maxwell Karger, closed the contract with Miss Lake several days ago, by the terms of which Miss Lake will be identified exclusively with Metro Pictures for five years to come and will be featured in productions of a wide range, such as will give her opportunity further to demonstrate her powers not only as a comedienne but as a dramatic actress.

Miss Lake is a Metro "discovery." Prior to her first appearance for Metro in "Blackie's Redemption" as leading woman for Bert Lytell, Miss Lake's chief claim to recognition had been her work in screen comedies with Roscoe ("Fatty") Arbuckle and for Mack Sennett. In this medium of expression she had revealed remarkable powers as a comedienne, but it remained for Mr. Karger to see her possibilities as an interpreter of the deeper emotions.

RECREATING SENNETT KEYSTONE COMEDIES

A series of Mack Sennett Keystone comedies have been recreated by Triangle and will be released through the Keystone Triangle exchanges commencing November 23. Not only have new prints been made for the forthcoming releases but the pictures have been re-edited, retitled and attractive art titles inserted. New posters have already been sent to all the exchanges.

A two-reel Keystone will be released every other week and a single reel comedy will be shown on alternating weeks. The first release, the two-reel comedy, "Other Men's Wives," featuring Chester Conklin and Mack Swain, will be issued November 23. "Thirsty, the Magician," a one-reel comedy with Mabel Normand, Mack Sennett, Ford Sterling and Roscoe Arbuckle, will be released November 30. A two-reel comedy, "The Life of Reilly," with Ford Sterling, may be had beginning December 7. "Crashing Through," a one-reel comedy with Ford Sterling, will be released December 14.

DE MILLE NEARS COMPLETION OF "JACK STRAW."

William C. De Mille still has another week's work directing Robert Warwick and his company in "Jack Straw." This is an adaptation of W. Somerset Maugham's comedy and is a story on an entirely different order from Major Warwick's preceding production, "The Tree of Knowledge." The work of Carroll McComas, noted stage star, who makes her screen debut as Major Warwick's leading woman in "Jack Straw," is said to have been particularly pleasing to Famous Players-Lasky officials.

ELAINE HAMMERSTEIN
Beautiful Selznick star, now soorling in "The Country Cousin"

CLARINE SEYMOUR
D.W. Griffith star, appearing in his "Scarlet Days"

ALICE LAKE
Who will be featured in a wide range of Metro Screen Classics

Goldwyn Ready to Launch Big Advertising Campaign

AFTER months of preparation, during which every angle of advertising designed to benefit the exhibitor has been considered, Goldwyn Pictures Corporation's great national newspaper advertising campaign will be launched on December 1. On that date Goldwyn copy will appear in the leading newspapers throughout the country, reaching an audience estimated at 30,000,000 people.

The campaign, as perfected by Frank Seaman, Inc., an advertising agency, in co-operation with Ralph Block, director of advertising and publicity of Goldwyn Pictures Corporation, is unique. It has been worked out with the utmost detail in order that the advertising will be of direct benefit to the exhibitor showing Goldwyn pictures. It will be backed up by all resources of the organization's exploitation forces at the home office and in the field, including the twenty-two press and service men in the exchanges.

Building Bigger Audiences

One point always kept in mind is that an advertisement to be 100 per cent must create immediate business for the exhibitor and build bigger audiences for the future. The problem was to tie up each advertisement with a Goldwyn picture, a Goldwyn star and a Goldwyn exhibitor showing the production.

A distinctive feature of the Goldwyn campaign is the complete circulation of the advertisements. In a city of 150,000 population, for example, having three newspapers in good standing, each paper will carry Goldwyn copy and the exhibitor showing the Goldwyn production will profit by advertising that literally covers the community. In New York, nine of the leading morning and evening newspapers are on the list.

Frank Irving Fletcher is writing the Goldwyn copy and artists of the first rank are preparing attractive lay-outs. The greatest care is being expended on the art work. The distinctive designs selected are the result of weeks of labor and the elimination of all but the best.

BUY POPULAR STORY FOR CORINNE GRIFFITH

Albert E. Smith, president of Vitagraph, and George Randolph Chester, its production editor, have selected "Dead Line at Eleven," adapted by Lucien Hubbard from the magazine story by Ruth Byors, as the next feature for Corinne Griffith. Miss Griffith completed her latest picture, "Human Collateral," less than a week ago and will take a few days rest before commencing on her new feature. It will be directed by George Fawcott.

Capitol Books Semon Comedy

AGAIN Broadway has shown its appreciation of Larry Semon comedies. This time it is the Capitol Theatre. Manager Bowes has selected "The Headwaiter," the latest Semon comedy, for the week of November 23. This will be a prerelease showing as the picture is not scheduled for release by vitagraph until early next month.

In booking the new Larry Semon comedy, the management of the Capitol is following the example of all the big motion picture theatres on Broadway, from Fortieth to Fiftieth street, which have motion pictures as their chief attraction. Its patronage is wide, and the fact that a Larry Semon comedy should be one of the first comedies to be shown in this temple of the silent drama is not only a compliment to the comedian but an acknowledgement of vitagraph's claim that the Larry Semon comedies are among the best.

PROOF OF J. WARREN KERRIGAN'S POPULARITY SEEN IN HEAVY BOOKING OF "THE JOYOUS LIAR"

NO greater proof is needed that J. Warren Kerrigan in Robert Brunton productions has caught on with every class of picturegoer and that exhibitors generally share the public's liking for the popular star than the heavy exhibitor demand for "The Joyous Liar," second of the Kerrigan-Brunton pictures released by Hodkinson, as revealed by the flood of contract bookings received at the Hodkinson home office since its release three weeks ago.

"The Joyous Liar" demonstrated its remarkable audience-power during the past week in two of the biggest first-run houses in the South, Mudd & Colley's Trianon Theatre, Birmingham, Ala., and the Broadway, Columbia, S. C.

What has happened in these southern cities has been the rule in every other section of the country where "The Joyous Liar" was presented, Hodkinson says. The Kerrigan vogue, which was greatly increased by the star's first Brunton picture, "A White Man's Chance," has firmly convinced the big exhibitors that Kerrigan has great audience-pulling power, it is said. This is shown in the advertising. At Seifert's Rialto, Dayton, the management announced the first Kerrigan-Brunton production with a three-quarter page ad in the Dayton Sunday News.

The Sun Theatre, Omaha, has booked the production for a late November engagement and Manager Goldberg who gave "Sahara and "The Westerners" unusually fine presentation, is planning something out of the ordinary for his exploitation campaign.

JUST A LITTLE REST
Sought and found by Harry Carey in his Big-U, "The Rider of the Law"

LIONEL BARRYMORE
Paramount-Artcraft star, who comes in "The Copperhead"

INTRODUCING BUCK JONES
A cheerful kind o' cuss who will be starred in Fox pictures

CONSTANCE BINNEY
Charming Realart star who will make friends in "Erstwhile Susan"

SAMUEL ZIERLER
Former Big-U exchange manager heads Commonwealth Films

MYNA CUNARD
Frohman's two-reel Westerns will be graced by Myna

Romany Press Book Ready

EVERYTHING is set for the distribution of Romany's "There Love Runs Wild" by the World Film Corporation. The advertising material includes a twenty-four sheet stand in six colors; six sheets, three sheets, one sheets, advance ones, half sheets, heralds and other accessories. There is a plan book which is the last word in exploitation, without necessitating the spending of enormous sums of money properly to place the merits of the picture before the public.

The scheme of the plan book is based on the elemental principals of showmanship. The plan book has sixteen pages. There are many practical and inexpensive stunts and sample ads in which white space predominates over black ink. The sample press notices have the salient features of a special story and add interest to reading notices.

THREE OF TRIANGLE'S BEST PICTURES ANNOUNCED

FOR AN EARLY RELEASE IN A RECREATED FORM

THREE of the best productions made by Triangle, "The Flame of the Yukon" with Dorothy Dalton, "Betty of Greystone" with Dorothy Gish and "The Clodhopper" with Charles Ray, have been announced for release through the Keystone Triangle exchanges beginning November 23. These productions have been chosen to head the list of recreated features which Triangle will release, one every third week, on account of the diversified character of the stories and stars.

The three stories differ as widely in theme as they do in the character of the stars. Dorothy Dalton plays the stellar role in "The Flame of the Yukon," said to be Monte M. Katterjohn's greatest story of the frozen north during the days of the gold rush when life was cheap and honor unknown. The production was supervised by Thomas H. Ince.

"Betty of Greystone" starring Dorothy Gish and to be released December 14 was directed by Alan Dwan and produced under the personal supervision of Griffith.

"The Clodhopper" is said by some critics to show Charles Ray at his best. This is also a Thomas H Ince production and will be released January 4. The story, written by Monte M. Katterjohn, puts Charles Ray on the farm and later transplants him upon the musical stage where the "Merry Merries" hold forth. How this homespun boy, with the stamp of the rube written indelibly over him, makes good when thrown among a chorus of stage beauties gives Ray a wide range of situations in which to perform his unforgettable antics.

Christie Completes Tour of All Independent Exchanges

MORE optimistic than ever over general conditions of picture showing all over the United States and especially with regard to his own pet hobby and business, Christie Comedies, C. H. Christie, general manager of the Christie Film Company, has completed a seven-weeks' tour of the United States by his return to his own studios in Hollywood.

On his arrival after a comprehensive study of film conditions in the East, Mr. Christie found that in his absence the enlarged Christie studios had been completed, with the property fronting on Sunset boulevard containing a stage running the entire length of a city block, and also dressing rooms for all of the stock company.

The new improvements were made necessary by the new schedule of production which will include a larger number of Christie Specials for next year, the marketing of which Mr. Christie arranged during his tour of the leading independent exchanges in the key cities of the United States.

To Secure New Star Talent

Mr. Christie announced that the continuance of Christie Comedies in one reel and the increased production of special feature comedies will make necessary the acquisition of new star talent for Christies, the names of whom will soon be announced.

Preceding Mr. Christie to Los Angeles by one day was Reginald Warde, New York exporter, who handles Christie Comedies for the entire world territory outside of the United States and Canada. Mr. Warde is now arranging for the acquisition of Christie's new feature comedies for the world market.

With Mr. Christie and Mr. Warde on their arrival in Los Angeles were a party of British theatre men, including Messrs. N. Hobart, A. Mears and R. Grierson, who operate the Provincial Cinematograph Theatres, Ltd., of London, which include between thirty and forty picture theatres in the British Isles. The British party visited leading Los Angeles theatres and studios, securing many ideas.

UNIVERSAL RELEASE FEATURES CAREY

Western stars may come and go, but the popularity of Harry Carey, Universal's luminary, will probably continue for years. The fact that Carey with the assistance of director Jack Ford was responsible for the scenario of "A Gun Fightin' Gentleman," his latest production, adds interest to this drama, which is a December release.

Minneapolis Theatres Break Records While Legion Meets

A DRIVING rain, followed by sleet and snow and a sharp drop in temperature below the freezing point, failed to put a check on motion picture exhibiting business in Minneapolis during American Legion week. In fact, records were smashed at three of the city's leading photoplay houses, the New Lyric, the Strand and the New Aster.

"The Miracle Man" was the attraction at the New Lyric, where it is now having an indefinite run, while Wallace Reid in "The Valley of the Giants" played at the New Aster and Charles Ray in "The Egg Crate Wallop" at the Strand.

A tremendous advertising campaign was carried out in behalf of "The Miracle Man." Billboards were used within a radius of thirty miles of the city. Newspapers carried the largest volume of publicity in the history of Minneapolis, devoting thirty-five columns of matter in four Sunday issues to the picture.

Win Co-operation of Newspapers

The interest and co-operation of the newspaper men of the Twin Cities was won at a private showing of "The Miracle Man" in the Gold Room of the Radisson Hotel.

"This showing demonstrated what may be accomplished in the way of co-operation from the newspapers when the right method is used to interest them," said George Briggs, publicity director for Ruben & Finklestein. "The editors not only agreed to do what we asked of them, but even went so far as to offer suggestions as to the best manner of handling the publicity."

A private showing was also given for Christian Scientists, women's clubs, ministers and select groups who would be likely to appreciate the underlying theme of faith in the picture.

New Aster Now Ranks With The Best

The New Aster made a remarkable showing with Wallace Reid as a result of its publicity and the transformation of the lobby into a log cabin decorated with American flags and the insignia of the American Legion. The New Aster now ranks with the best photoplay houses in the city and will hereafter be the permanent home in Minneapolis of all Paramount-Artcrafts. An augmented orchestra has been engaged.

Charles Perry, manager of the Strand, again made old time showmen of the Twin Cities sit up and take notice. One of his stunts was the arranging of a daily comic parade through the downtown district advertising "Uncle Tom Without a Cabin," which was shown on the same program with "The Egg Crate Wallop."

Takes Pictures of Legion Convention Notables

The procession was headed by a bugle-blowing negro garbed in fantastic uniform, followed by "Little Eva," bowing and smiling to the crowds; "Uncle Tom" trudging along, ducking and dodging the blows of the whip-slashing, cursing Simon Legree.

Mr. Perry had moving pictures taken of the Minnesota-Illinois football game, circulating 5,000 heralds on the field announcing that the gridiron contest would be shown on the screen at the Strand the next day. He had "movies" taken of the notables in Minneapolis for the American Legion convention. Among those "caught" were Sergeant Alvin York, hero of the world war; Lieutenant Colonel Theodore Roosevelt; General L. Collardet, representing Marshal Ferdinand Foch, and Major General Haan, convention representative from the war department. A private showing of Elsie Janis, idol of the A. E. F., in "A Regular Girl," was also given for the Legion delegates at the Strand

GRENBEAUX JOINS GASNIER

Paul Grenbeaux, for whom, in his military capacity of government photographer throughout the war, President Wilson, Provost Marshal General Crowder, Secretary of War Baker and scores of other notables posed, has been engaged to take charge of "still" photography at the L. J. Gasnier studios.

Grenbeaux will be active in photographing for general exploitation the forthcoming Lew Cody feature, "The Butterfly Man," which Ida May Park is directing.

Metro to Resume Production On Big Scale in the East

A POLICY of vast expansion for Metro Picturee Corporation, embracing a resumption of production in the east on the same large scale as now conducted in the west and the extension of activities to the developing foreign field, was announced by Richard A. Rowland, president of Metro and Screen Classics, Inc., upon his recent return to New York following a month's tour of inspection of the new Metro studios in Hollywood.

Production in the east will be resumed early in the coming spring. Metro recently renewed its lease on its west Sixty-first street studios, overlooking Columbus Circle, temporarily vacated by the company when with other motion picture producers it was compelled to curtail its activities to aid in the government's policy of restriction and economy to win the war.

Karger to Have Complete Supervision

Metro will now embark upon a program which will mean no vital change in policy except in the extension, according to Mr. Rowland, of facilities to improve the quality of "fewer and better" pictures. As the exigencies of the war situation began to disappoar Metro increased its activities at Hollywood. It announced a policy of "fewer and better" pictures. At present there are six big special productions under way at one time at the studios.

Director General Karger will supervise all productions in the east and west when production commences in the Sixty-first street studios and will manage by the system of having a number of productions begin at about the same time and progress at an equal pace to give his personal supervision to every picture presented by Screen Classics, Inc. This will entail considerable traveling for Mr. Karger, but he has expressed a disregard for the inconveniences entailed.

ELSIE JANIS IN "A REGULAR GIRL" ESTABLISHES RECORDS AT THE BROADWAY THEATRE, NEW YORK

THE S. R. O. sign has been working overtime at B. S. Moss' Broadway Theatre, New York, since the doors were first opened for an indefinite run of Elsie Janis' first Selznick picture, "A Regular Girl." Preceded and trailed by exploitation and publicity that has set a new standard for pep and power, "A Regular Girl" has literally captured Father Knickerbocker in a most auspicious and successful engagement.

At the end of the first week's presentation, the management of the Broadway Theatre reported that all previous box-office records had been shattered, with receipts totalling the highest in any previous week in the history of the Broadway.

With the start of the second week, the ticket seekers continued to form a line which extended for three blocks down Broadway. So consistent has been the response at the Broadway Theatre that extra performances have been arranged. Special childrens' performances and a benefit presentation for returned soldiers and sailors will be held every Saturday morning during the indefinite run.

Great Success Also In Chicago

Reports from the Randolph Theatre, Chicago, where Elsie Janis in "A Regular Girl" is successfully holding forth also point to record business. Paul G Smith, Select's exploitation representative in the Chicago office, conducted an exploitation campaign similar to the one put over by Select's home office staff and the S. R. O. sign has been in prominence since the start of the engagement.

Charles R. Rogers, director of sales for Select, continues to report heavy bookings on "A Regular Girl," with many leading exhibitors.

SALKIN GETS VAUDEVILLE FOR THANKSGIVING

With the celebration of Thanksgiving week Manager Leo Salkin, of the Jackson Park Theatre, Chicago, will inaugurate a change of policy. This week marks the third anniversary of the successful career of the theatre. In addition to the regular showings there will be interpolated special acts of vaudeville, musical numbers by soloists and seasonal novelties.

Keeping In Personal Touch

PETER J. JEUP and King Perry of Detroit; Sam Bullock, H. Charnas and W. J. Slim of Cleveland and Fred Herrington of Pittsburgh, were a merry little party of exhibitors we met in New York last week. They were loud in praise of the general condition of business in their several territories. Fred Herrington, who has covered the principal cities east of the Mississippi and Kansas City, says: "Things are flourishing and all the exhibitors are enthusiastic about the Cleveland-Pittsburgh plan of organization." From our deductions we are of the opinion that there will be a general get-together of the different state exhibitors organizations inside a month or two.

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Charles Rosenfeld, who represents Robertson-Cole in Brooklyn; George Ross, of the same territory and same concern; Lester Tobias, of Robertson-Cole, Connecticut and New York representative; Jeff Dolan, of Robertson-Cole's New York City department, together with S. E. Fried of the New Jersey territory, were holding a curb conference in front of the Mecca Building last Monday when ye scribe bumped into them. 'Seldom we strike them in such bunches.

* * *

John A. Cox, former manager of the Rex and Sixty-eighth street theatres for Charles H. O'Reilly, absconded with a considerable amount of cash in 1918 while Mr. O'Reilly was in Albany on Sunday opening legislation, was convicted of grand larceny in second degree. The case came up for trial last week. At the request of Mr. O'Reilly sentence was suspended.

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Benjamin Knoble of the United States Theatre at One Hundred and Ninety-eighth street, Bronx, New York, was burglarized last week and $675 in cash was stolen.

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George Schaefer has taken over "Yankee Doodle in Berlin" for Cuba and the West Indies. He is sending a company of eight Mack Sennett bathing girls, who will sail the latter part of this week.

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Charles Pathe is bound for his return trip to France the latter part of this week.

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Stewart Nelson, representative of the American Film Company at Indianapolis, was met by the Moving Picture World's travelling representative in Cincinnati this week. He reports bookings as never better in his territory. E. O. Child, Mealart's publicity man, was busy among the "hoosiers" in company with Mark Goldman of the Mercantile Library Building, Indianapolis.

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Hal Roach, producer of the Harold Lloyd comedies for the Rolin Comedy Company, was in New York last week, selecting a gold trophy, which he is offering for the winner of the motor boat contest to take place at Los Angeles on November 30.

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A. G. Whyte, New York sales manager of Famous Players-Lasky, has resigned from that organization. His resignation to take effect some time in December.

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Elmer Pearson, special feature representative for Pathe, is still in the South. He will probably be away another week, visiting the principle southern cities stimulating the two-reel Lloyd comedies.

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Lillian Walker, who has just completed the serial, "A Million Dollar Reward," for the Grossman Pictures Corporation, at Ithaca, N. Y., arrived in New York on Saturday, November 15, and left for her estate at Saratoga, N. Y., on Sunday November 16, where she will remain until after Thanksgiving day.

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W. H. Productions will release seven "Olive Thomas Gems" under their original titles, beginning the first week in January. The same company will release "The Iron Strain," featuring Dustin Farnum.

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E. F. Tarbell, of Chicago, western division manager of the Vitagraph Company, was in New York for a few days recently.

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Louis Weiss of the Numa Pictures Company left for the coast with Charlie Johnson, on Wednesday November 19. Mr. Weiss goes in advance to prepare for the "Return of Tarzan" players, who will reach Los Angeles December 1.

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Mary E. Walker of the Fox eastern publicity department left for the coast November 16, to assist Carl Downing of the western publicity department at Los Angeles. She was given a rousing send-off by her confreres at this end.

VICISSITUDES OF A COMEDIAN, AS ILLUSTRATED BY HANK MANN, STAR OF ARROW FILM CORPORATION'S TWO-REEL COMEDIES

Reviews of Current Productions

"THE UNDERCURRENT" (Select-Empey)

A PRODUCTION based on the spread of Red propaganda and written by Guy Empey is what Select presents in "The Undercurrent," featuring the author. The picture appeals by the fine spirit of Americanism which it symbolizes. Jack Duncan, played by Guy Empey, is an American soldier just returned from France, and faced with the problem of making a living for a wife and child as well as for himself. Employed in the machine shop of the Loring steel mills he becomes the prey of Red agents who work secretly to undermine the industrial morale, with a hope of later overthrowing the government of the United States. At a moment when the Reds believe him to be entirely on their side they reveal their methods of violence, and Duncan gets quick action on a roundup of Red agents by soldiers and police. On his return home he finds one of the ringleaders attacking his wife and puts him to rout. The production was made by Wilfred North, and succeeds in driving home some truths regarding Bolshevism. It also contains a great deal of stirring action, presenting a thrilling spectacle in the scenes of the riot at the mills and the attack on the Loring home. Guy Empey is supported by Florence Evelyn Martin, Betty Hutchinson, Sally Crute, Frederick R. Buckley, Arthur Donaldson, Frank Norcross and Harry Lee.

MacDONALD.

"MIND THE PAINT GIRL" (First National)

The First National adaptation of the Pinero play features Anita Stewart, supported by a cast consisting of Conway Tearle, Victor Steele, Templer Saxe, Arthur Donaldson, Robert Lee Keeling, Virginia Norden, Hattie Delaro, George Stewart and Gladys Valerie. The production tells an entertaining tale of life among the stage folk of London, and of how Lily Upjohn, a girl of the slums, succeeded and was lifted from the chorus to stellar prominence by a trick of circumstance. The sombre shades of the story are acquired by giving prominence to the undoing of the career of a certain subaltern who renounced the army to follow in the wake of the "mind the paint girl."

MacDONALD.

" VIRTUOUS VAMP" (First National)

Presenting Constance Talmadge in a role which shows great improvement in her performance, "A Virtuous Vamp" can be well called an attraction. The motive of the story, that of showing the advantage of presenting a smiling front, is turned to account in a light comedy with a pleasing love interest. It is derived from a play written long ago by Clyde Fitch, but it is modernized in settings and costume. It has little other merit, however, than a delightful little love affair between the winsome girl impersonated with great charm by Constance and a solid and stolid young business man of wealth she woos with all the feminine arts at her command. On their courtship interest hangs, and it is sustained by some of the finest revelations of thought ever done by the star. In this she is admirably seconded by Conway Tearle, his interpretation of his difficult role being dignified and manly. "A Virtuous Vamp" pleased a crowded house at the Strand.

HARRISON.

CONSTANCE TALMADGE IN FIRST NATIONAL'S "VIRTUOUS VAMP"

"COUNTERFEIT" (Paramount-Artcraft)

Although the atmosphere of smart society clings closely to "Counterfeit," Elsie Ferguson's latest Paramount-Artcraft picture, the theme is melodramatic, a gang of well dressed crooks being matched in a game of wits with a blue blooded Southern girl who joins the Secret Service and captures a large reward when the family pocketbook is out of funds and her widowed mother's pride prevents Virginia Griswold, the detective heroine, from letting her know the real reason of her trip to Newport.

Based on a story by Robert Baker and done into scenario form by Ouida Bergere, the picture has had the advantage of George Fitzmaurice's careful and correct direction. The crooks are a well-mannered lot, the leaders having enough culture to get them into the exclusive Newport set, and employ a steam yacht of the largest class to assist in putting the bad bills into circulation. While trying to obtain evidence against a society matron and one of her guests, Virginia is herself caught in the web of suspicion and almost loses the man who has won her heart. There is a spectacular raid on the yacht, and Virginia returns home with the reward and also with a letter from Stewart Kent telling her that all is over between them. A wise old family lawyer brings the lovers together again.

"Counterfeit" is not one of Elsie Ferguson's strongest pictures, but it is interesting as a detective story, and star, support and production are of the best.

WEITZEL.

"HAWTHORNE OF THE U. S. A." (Paramount-Artcraft)

A mythical kingdom farce-comedy in which a young American breaks the bank at Monte Carlo and leaves in a car with a grip full of coin, accompanied by a chum, and reaches an impoverished kingdom where there is a villain trying to overthrow the king and marry his daughter the princess. This regulation formula is brightened by Wallace Reid and a splendid cast, and by some highly amusing incidents. There are some elaborate ensembles and ingenious pieces of business, but honors must go to the cast of this Paramount-Artcraft product.

It includes, besides Reid, Lila Lee, Harrison Ford, Theodore Roberts, Tully Marshall, Charles Ogle and Robert Brower, the old time stars still shining brightly. The American buys off a revolution, stirs up business generally and eventually marries the princess. The story is mildly amusing and received more than one laugh at the Rialto Theatre, where it was shown in good style.

HARRISON.

"THE STEEL KING" (World)

A five-reel production written by Giles R. Warren and produced by Oscar Apfel. This features Montague Love and June Elvidge. The story depicts a young financier revenging himself upon a New England aristocrat, only to find that instead of an enemy the man has really been his benefactor. A love affair with the older man's daughter follows, which is complicated by the appearance of a former suitor. This is not strong from a dramatic standpoint, but has a pleasing heart interest and tells a well-rounded story. The cast and settings are pleasing

McELRAVY.

"DAWN" (Pathe)

A six-part production, adapted by J. Stuart Blackton and Stanley Olmstead from a novel by Eleanor H. Porter. Robert Gordon and Sylvia Breamer are engaging in the leading parts, and Fanny Rice and Flora Finch have good humorous roles. The story is one of an extremely pathetic and sentimental sort and will appeal strongly to audiences which like the heart interest type of production. It deals with the subject of

blindness, the hero being thus afflicted. It brings a timely touch into play in behalf of soldiers who lost their sight during the war. Such a picture as this, while making heavy demands upon the sympathies, undoubtedly accomplishes much good. The settings and photographic effects are unusually appealing.
McELRAVY.

"THE COUNTRY COUSIN" (Select)

Booth Tarkington and Julian Street's drama, "The Country Cousin," has been put into screen form and produced by Selznick with Elaine Hammerstein as the star. Alan Corsland has made the film version pictorially alluring and introduced a series of long shots of rural scenes which delight the eye. The case is composed of prominent actors, and Elaine Hammerstein's agreeable impersonation of the heroine is ably seconded by the finished work of Lumsden Hare, Bigelow Cooper, Walter McGrail and the rest.

The story rings several new notes on the familiar theme of the virtuous country folk being pitted against the wicked rich of the city. No effort is made to hurry in getting things underway, but the development of the plot leads up to a dramatic situation of considerable power when the heroine undertakes to defend her cousin from the attack of a wealthy blackguard and finds she must compromise herself in order to clear an innocent girl, who has been given champagne that she might become an easy victim. The country cousin does not hesitate to sacrifice her reputation, but the man she cares for assures her as promptly that he does not believe her, and the cousins go back to Ohio and are married to the proper chaps. A number of rural types supply most of the comedy. Not a particularly strong picture, but the excellence of the production gives it good entertaining value.
WEITZEL.

"VAGABOND LUCK" (Fox)

A five-reel story of the race track, written by Frank Tenney Jackson and directed by Scott Dunlap. Albert Ray and Elinor Fair play the leading roles, the former that of a young jockey who rides an old family race horse to victory over a muddy track. The plot interest is rather slight, but has been developed in an agreeable manner and works up to a well-staged racing event at the close. The story contains considerable humor and has a number of novel points, in spite of its general familiarity. The storm scenes and the race at the close are particularly good. McELRAVY.

"EASTWARD HO!" (Fox)

A six-reel production, adapted by Roy Somerville from the original by William McLeod Raine. The leading role, that of a young Westerner in New York, is played by William Russell, who finds it thoroughly congenial. The assisting cast includes Johnny Hines, Mary Hay, C. A. Stevenson and Lucille Lee Stewart. The story interest is developed along entertaining melodramatic lines, and the production as a whole contains numerous strong punches. It is slightly mechanical in continuity, but the interest piles up so strongly that this is no great drawback. The hero comes East to upset a fake deal in options made by a rascally promoter, with himself and many others as victims. There is a love story, and incidentally the hero saves a Western girl from white slavers.
McELRAVY.

"A GUN-FIGHTING GENTLEMAN" (Universal)

An excellent "Cheyenne Harry" story, featuring Harry Carey, Kathleen O'Connor, Barney Sherry, Harry Meter and others. Harry Carey and Jack Ford wrote the story, which is full of genuine humorous effects. It pictures the revenge Cheyenne takes against a Chicago packer who tricked him out of his ranch. He becomes an outlaw and makes away with the packer's daughter, who in due time learns to love him. The contrast of East and West scenes is particularly good and the action carries a generous supply of light, agreeable humor. It makes a strong offering.
McELRAVY.

CHASING CACOS (Chester)--This is an interesting picture of life with the United States Marines in Haiti. Port Au Prince is the seat of events where a good United States Marine undertakes to prove that the war is not over yet. It shows the work of cleaning up that has been accomplished in Haiti the establishing of incinerators instead of street ditches, for instance, for the elimination of garbage; the doing over of poorly paved streets and many things which have been accomplished for the good of the inhabitants of Haiti, through the influence of the United States. The putting to rout of a rebellious tribe of Cacos affords an interesting and amusing situation.
McELRAVY.

ELSIE FERGUSON IN HER PARAMOUNT-ARTCRAFT "COUNTERFEIT"

THE TUNNEL OF DOOM (Universal), Nov. 17--Chapter 6 of "The Great Radium Mystery." Most of the action in this installment occurs underground, where Gloria and Bob do hand-to-hand battle with The Buzzard and his followers. Madam Nada takes a hand in things and agrees to help Gloria recover the sheepskin, which The Buzzard has stolen. The number closes with Gloria tied to a beam, with a lighted fire at her feet.
McELRAVY.

A FLASH IN THE DARK (Universal), Nov. 24--Chapter 7 of "The Great Radium Mystery." At the opening of this stirring installment Gloria escapes from the beam to which she is tied before a blazing fire. She is taken by the man of mystery to the house where her banker is being forced to sign over a deed by The Buzzard and his men. Gloria brings the attempted fraud to a dramatic close, holding up the entire gang with a revolver. The number is filled with melodramatic incidents and has a strong climax.
McELRAVY.

FILM MAGAZINE, No. 27 (Pathe)--An outstanding feature of this number is the "slow camera" illustration of javelin throwing and pole vaulting. The animals of the Bronx zoo also turn up some interesting new stunts. Tinted scenes from rural France and laughable glimpses in a Newark hospital for babies are other subjects of appeal.

ORDER IN THE COURT (Rolin-Pathe) --A "Snub" Pollard subject, in two reels. In this number Snub appears as a married man of the henpecked variety. He sallies forth in the morning and wanders into numerous difficulties. One of these is a hurried summons to appear on a jury. The burlesque court scenes are amusing. This is full of lively action.
McELRAVY.

OUT AGAIN, IN AGAIN (Pathe)--Episode No. 6 of the serial "Bound and Gagged." This pictures Archie's battle of wits against the bandit chief, his first unsuccessful attempt to escape and later successful effort. He then humorously undertakes once more to help that "doggone princess" out of her fresh set of troubles. He finds her a prisoner of Carnero and Archie himself is soon in their clutches again.
McELRAVY.

MISS GINGERSNAP (Pathe)--A two-reel comedy number, which features Baby Marie Osborne and the colored boy, Rastus. In this subject Baby Marie appears as a war orphan, who is taken in charge by her two aunts. The sedentary life is not to her liking and Baby Marie stirs up a lot of excitement. The doll funeral makes a good feature and the scenes at the beach are nicely pictured.
McELRAVY.

List of Current Film Releases

FOX FILM CORPORATION

Should a Husband Forgive? (Special); Wings of the Morning (William Farnum); The Yellow Dog Catcher (Sunshine); Bound in Spaghetti (Mutt and Jeff); Footlight Maids (Sunshine), Back to Nature Girls (Sunshine); Window Cleaners (Mutt and Jeff); The Plumbers (Mutt and Jeff); The Roaming Bathtub (Sunshine) --Fox Entertainments; The Web of Chance (Peggy Hyland); Lost Money (Madlaine Traveree); Sacred Silence (William Russel); Vagabond Luck (Ray and Fair); The Winning Stroke (George Walsh); Eastward Ho! (William Russell); Thieves (Gladys Brockwell); Tin Pan Alley (Ray and Fair).

FAMOUS PLAYERS-LASKY CORPORATION

The Miracle Man (George Loane Tucker Production); The Hayseed (Roscoe Arbuckle); The Teeth of the Tiger (All-Star); In Mizzours (Warwick); November 2, Who's Which (Dorothy Gish); Hitting the High Spots (Comedy Travels); Rolling Down to Rio (Holmes); November 4, A Night in June (Nature Pictures); November 9, His Last False Step (Sennott); Luck in Pawn (Marguerite Clark); The White Elephant Militant (Holmes); Crooked Straight (Charles Ray); What Every Woman Learns (Enid Bennett); November 16, Scarlet Days (D. W. Griffith); Twenty-three and a Half Hours Leave (MacLean and May). Uncle Sam, Salvager (Holmes); November 23, The Invisible Bond (P-A Special-Castle); It Pays to Advertise (Bryant Washburn); The Miracle of Love (Cosmopolitan); The Salt of Amping (Holmes); Sunshine and Shadows (Nature Pictures); November 30, Counterfeit (Elsie Ferguson); Everywoman (P-A Special); In the Basque Country (Holmes).

GOLDWYN DISTRIBUTING CORPORATION

Almost a Husband (Will Rogers); Strictly Confidential (Madge Kennady); Bonds of Love (Pauline Frederick); Jinx (Mabel Normand); Eyes of Truth (Lady Tsen Mei-Special); October 19; Why Divorce? (DeHaven); November 2, His Own Medicine (Parsons).

W. W. HODKINSON

The Blue Bonnet (Billie Rhodes); A White Man's Chance (J. Warren Kerrigan); The Volcano (Thomas-Loth Baird-Artco); The Bandbox (Doris Kenyon-Six Parts-Deitrich-Beck, Incorporated).

HALLMARK PICTURES CORPORATION

The Devil's Trademark (No. I of the Trail of the Octopus); A Woman s Experience (Bacon-Backer-Ten-Twenty Thirty); Suspense (Reicher-Ten-Twenty-Thirty).

METRO PICTURES CORPORATION

Lombardi Ltd. (Bert Lytell); Please Get Married (Viola Dana); Fair and Warmer (May Allison); The Red Lantern (Seven Parts-Nazimova); The Brat (Nazimova-Seven Parts).

PATHE EXCHANGE INCORPORATED

Week of November 9, A Woman of Pleasure (Blanche Sweet-Seven Parts); No. 15 of The Great Gamble; No. 3 of Bound and Gagged; No. 1 of The Black Secret; Call for Mr. Cave Man (Harry Pollard); Week of November 16, The Right to Lie (Dolores Cassinelli-Seven Parts); No. 4 of Bound and Gagged; No. 2 of The Black Secret; Giving the Bride Away (Harry Pollard); week of November 23, No. 5 of Bound and Gagged; No. 3 of The Black Secret; Order in the Court (Harry Pollard); Miss Gingersnap (Baby Marie Osborne-Two Parts); Week of November 30, Dawn (Sylvia Breamer-Robert Gordon-Six Parts); No. 6 of Bound and Gagged; No. 4 of The Black Secret; It's a Hard Life (Harry Pollard); Captain Kidd's Kids (Harold Lloyd-Two Parts).

ROBERTSON-COLE PRODUCTIONS

November, The Illustrious Prince (Hayakawa); The Blue Bandanna (Desmond); A Fugitive from Matrimony (Warner); December, Where There's A Will (Brentwood); Beckoning Roads (Barriscale); The Tong Man (Hayakawa); The Golden Hope (Storey). Specials: November, The Broken Butterfly (Tourneur); December, The Beloved Cheater (Gasnier). Supreme Comedies, December, Good Night Judge; Struck Out. Martin Johnson Pictures. December, Tulagi-A White Spot In A Black Land.

SELECT PICTURES CORPORATION

The Glorious Lady (Olive Thomas); November -- Piccadilly Jim (Owen Moore); The Undercurrent (Special), A Scream in the Night (Special); Upstairs and Down (Olive Thomas-Selznick); Love or Fame (Elaine Hammerstein-Selzniok); The Perfect Lover (Eugene O'Brien-Selznick).

TRIANGLE DISTRIBUTING CORPORATION

November 23, The Flame of the Yukon (Dorothy Dalton Ince-Six Parts); Other People's Wives (Chester Conklin and Mack Swain-Sennett); November 30, Thirsty, The Magician (Mabel Normand-Sennett); December 7, The Life of Reilly (Ford Sterling-Sennett-Two Parts).

UNIVERSAL FILM MANUFACTURING COMPANY

November 12, A Tight Fix (Rainbow); November 16, The Face in the Watch (Hoot Gibson); November 17, His Divorced Wife (Monroe Salisbury); No. 12 of The Midnight Man; No. 6 of The Great Radium Mystery; Babies is Babies (Neal Burns-Okeh); Blind Husbands (Erio Stroheim and Francelia Billington); An Honorable Cad (Shelly Hull-Stage Women's War Relief); November 22, The Fighting Line (Art Acoord-Weetern); November 24, No. 13 of The Midnight Man; No. 7 of The Great Radium Mystery; Ten Nights in a Tea Room (Lyons-Moran); November 29, The Trail of the Hold-Up Man (Hoot Gibson-Two Parts); December 8, Lasca (Edith Roberts and Frank Mayo); No. 15 of The Midnight Man; No. 9 of The Great Radium Mystery; Woos of a Woman (Lyons-Moran.

VITAGRAPH

The Goldon Shower (Gladys Leslie); The Tower of Jewels (Corrine Griffith); The Darkest Hour (Harry T. Morey); Pegeen (Bessie Love); The Suspect (Anita Stewart); The Vengeance of Durand (Alice Joyce); Dew Drop Inn (Semon Comedy); The Midnight Ride (Gladys Leslie); The Fortune Hunter (Earle Williams); Whiz and Whickers (Big V); Caves and Coquettes (Big V); The Friendly Call (Julia Swayne Gordon); Yets and Yokels (Big V); Vamps and Variety (Big V); Mates and Models (Big V); Squabs and Squabbles (Big V).

WORLD PICTURES CORPORATION

October 20, The Black Circle (Creighton Hale); Arizona Catclaw (Edythe Sterling); November 3, Me and Captain Kidd (Evelyn Greeley); November 10, The Poison Pen (June Elvidge); November 17, You Never Know Your Luck (House Peters); November 24, Dad's Girl (Jackie Saunders).

REALART PICTURES CORPORATION

Soldiers of Fortune (Dwan-Seven Parts); The Mystery of the Yellow Room (Chautard-Six Parts); Anne of Green Gables (Minter-Six Parts); Erstwhile Susan (Binney).

FEATURE RELEASES

Women Men Forget (Mollie King-American Cinema Corporation). The Square Gambler (Capital Film Company). Home Brew--Her Bear Escape (Christie Film Company) The Amazing Lovers (Grace Darling-A. H. Fischer). Sky Eye (Sol Lessor). His Majesty the American (Fairbanks United Artists). Broken Bloseome (United Artists). October 19, Her Game (Florence Reed) -- The Eternal Mother (Florence Reed)--The Corsican Brothers (Dustin Farnum--(United Picture Theatres).

STATE RIGHT RELEASES

Crimson Shoals--Alma, Where Do You Live? (Monopol Pictures Company). Hall Room Boys--Comedies (National Film Corporation of America). Are You Legally Married? (Elk Photoplays). The House Without Children (Film Market-Argus). Texas Guinan Westerns -- Mack Swain Comedies (Frohman Amusement Company). The Long Arm of Mannister (Henry Walthall)--Atonement (Grace Davison)--Pioneer Film Corporation). The Fatal Fortune Serial (S.L.K. Serial Corporation). Stripped for a Million (Crane Wilbur)--Strife (George LeGuere). The Mother and the Law--Hearts of the World--The Fall of Babylon -- (D. W. Griffith). Lost Battalion -- Everybody's Business--The Suporman (Six Parts)--Reissue of Seven Olive Thomas Triangle Productions--Special Chaplin Reissue--(W. H. Productions). Reissue of Chaplin Burlesque on Carmen (Victor Kromer).

The Ohio, Indianapolis' Newest Picture House, Opens

WITH an excellent program of motion pictures and music, the handsome new Ohio Theatre, the latest amusement shrine to greet Indianapolis devotees of the silent drama, was formally opened to capacity crowds at noon, Saturday, November 15. The name "Ohio" signifying beautiful, describes at once the new theatre and its furnishings.

Occupying a space of 50 by 200 feet and situated in the center of the city's amusement belt, a half block from the postoffice, Monument Circle and the interurban station, the theatre promises to become one of the most popular amusement places in the city.

Officers of Company

The theatre is owned by the Ohio Theatre Company of which Frank J. Rembusch, of Shelbyville, is president; David A. Coulter, of Indianapolis, vice-president, and John R. Welch, banker and real estate dealer, secretary-treasurer. Harry Koch, who has been associated with Mr. Rembusch's theatre for a number of years, is active manager of the house.

A marquise of ample size and deeply paneled and decorated with ornamental lights gives a bright and pleasing effect to the entire front, which is built of ornamental cast cement and painted in varied colors. The lobby, which is well illuminated, contains some statuary boards for announcement of coming attractions, and is inclosed with portable storm doors to provide shelter and comfort to those entering.

Stairways Built of Marble

Inside the lobby a black and white tile floor leads to the main auditorium, while marble stairways lead to the mezzanine floor and balcony. The general scheme is much enhanced by the general use of Tennessee and Alabama marble around the baseboards and walkways. The walls and ceiling of the main auditorium are decorated in attractive oil colors, the design and color scheme being that of the French Renaissance. Above the proscenium arch is a large landscape painting which adds much to the beauty and embellishment of the screen.

The most modern and scientific lighting system has been installed. The usual chandeliers are entirely eliminated, the light being subdued and reflected by indirect rays. Since the same proportion of illumination flows from all angles of the theatre and is reflected from the screen, the eye is accommodated to one light condition without vibration.

Shadow Box Around Screen

The picture screen is protected by a deep shadow box from extraneous light, which adds brilliancy to the picture, at the same time allowing the auditorium to be well lighted so that patrons can easily find the seats and aisles. All of the 1,500 seats are upholstered in French gray leather, with box-spring cushions and barrel-shaped backs, assuring both comfort and rest.

The heating and ventilating systems have been planned along sanitary and scientific lines. Fresh air is brought from the roof, carried and washed through purifiers, and then sent into the auditorium through a system of ducts, which circulate the air above the heads of the patrons. The theatre contains retiring rooms for women and men, and has one of the finest orchestral organs of any city in the middle west.

FIVE EMINENT AUTHORS PRODUCTIONS UNDER WAY AT GOLDWYN STUDIOS: "CUP OF FURY" FIRST RELEASE

WITH five productions under way east and west at the Goldwyn studios, the Eminent Authors now have five directors completing photoplays by Rupert Hughes, Basil King, Gertrude Atherton, Leroy Scott and Mary Roberts Rinehart. "The Cup of Fury" by Rupert Hughes will be the first release and is the first completed production by Eminent Authors. Mr. Hughes expects to pass upon the film in New York next week. The director was T. Hayes Hunter, and the leading players are Helene Chadwick and Rockliffe Fellows.

The first picture made in the east by Goldwyn at the Biograph studios is an Eminent Authors picture by Leroy Scott, entitled "Partners of the Night." Paul Scardon will direct.

"Tower of Ivory" First Parke Picture

At Culver City most of "Tower of Ivory" by Gertrude Atherton has been taken under the direction of William Parke. It is his first picture at the Goldwyn studios. In the cast are Barbara Castleton, Lawson Butt, John Bowers, Sydney Ainsworth, Doris Pawn and Edythe Chapman.

Basil King is still at Culver City for the production of his novel "The Street Called Straight" for Eminent Authors. Wallace Worsley is directing the company, which includes Milton Sills, Naomi Childers, Charles Clary, Irene Rich, Jane Sterling, Lawson Butt, Aleo Francis and Lydia Yeamans Titus.

For munition plant scenes in "Dangerous Days" by Mary Roberts Rinehart, Reginald Barker will take his company to San Francisco. Mrs. Rinehart has returned from Culver City, where she spent four weeks with the directing and editorial staff. The continuity was prepared by Thompson Buchanan and Charles Kenyon.

SELECT TITLE FOR CORINNE GRIFFITH FILM

"Human Collateral" is the name selected for the new Corinne Griffith feature which was completed last week at Vitagraph's Brooklyn studio. The screen play is the work of Sam Taylor, who adapted it from a magazine story, and is the first Corinne Griffith picture directed by Lawrence C. Windom, who recently joined the Vitagraph forces.

PHOTOGRAPHIC DRINKS FROM "THE CUP OF FURY" THE EMINENT AUTHORS'S STORY BY RUPERT HUGHES FOR GOLDWYN

THE LISBON THEATRES OF CINCINNATI DISCOVER SEVEN PEOPLE WHO NEVER SAW A MOTION PICTURE

THE Lisbon theatres of Cincinnati have an advertising stunt which has the merit of being adaptable to any theatre or community. It was based upon an idea for a method that would discover the names and addresses of every person in Cincinnati who had never seen a motion picture. Seven people who had never been to a motion picture exhibition were reported at the box offices of the theatres.

The stunt was the outgrowth of a discussion of the general appeal of the screen to the masses. R. H. Haines, manager of the First National Exhibitors' Circuit exchange, suggested that while there might be some people who had never seen a motion picture there was no way of discovering them. This remark gave the idea to the motion picture editor of an afternoon paper and the Lisbon publicity man.

Story Starts "Stunt" Going

The stunt was started with a story in the photoplay column of the afternoon paper inviting readers to send in the names and addresses of any persons who had never attended a motion picture theatre. A few days later the Lisbon theatres inserted advertisements asking for the same information to be left at the box offices. Nearly 300 names and addresses were turned in, but a little investigation cut the list down to seven - two men and five women.

The two men declared themselves to be absolutely indifferent to motion pictures. One of the women declared that when she could find time she would attend a show, but at the present was working hard all day every day, and that nothing could appeal to her like her bed when evening came.

Circumstances had prohibited the four other women from appeasing a desire to see an exhibition. All four are inmates of an old women's home. Their combined ages total 310 years and all are in feeble health.

Decide on Constance Talmadge Film

Gratifying their desire to see a picture appealed to the publicity man as a good stunt and Mr. Haines made the arrangements to accomplish it. The advertising matter on every First National production was taken to the old woman and it was left up to them to decide which picture they would rather use.

For over a week their bewildered efforts to select one from the whole list provided very good readable stories for the afternoon paper. The matter was finally decided by lot, for the four members of the special audience could not decide upon a selection. Constance Talmadge in "A Temperamental Wife" was the attraction named on the slip which the matron drew.

Mr. Haines will give a private exhibition of the picture in the home.

In addition to the four old women who have never seen a picture, the other inmates and employes of the home will compose the audience. The Lisbon theatres have issued a pass, good at any time, to the overworked woman, and she has declared that she will attend a show when the run of Katherine MacDonald in "The Beauty Market" is on.

SEAPLANE HELPS FOX NEWS MAN AT FIRE

Thrills aplenty were in store for Pell Mitchell, news editor of Fox News, when he set out recently to "cover" a $500,000 fire in Long Island, N. Y. The view from Queensboro Bridge was excellent, so Mr. Mitchell stopped his car and the camera was set up to take a long distance shot. A policeman, unmoved by the call of the films, served Mr. Mitchell with a summons for halting his car on the bridge.

Mr. Mitchell and his cameraman produced all their credentials, proving them to be qualified camera news correspondents and the policeman consented to let them go on their way. At the fire, excellent shots were obtained. Then Mr. Mitchell noticed a seaplane in the East River nearby. The flyer was induced to take both Mitchell and his cameraman aloft and soon Fox News was filming the flames from a height of several hundred feet.

BUCK JONES BEGINS HIS FIRST PICTURE WORK

Buck Jones' first vehicle under William Fox is "Camouflaged," in which he is being directed by Charles Swickard, who incidentally makes his Fox debut at the same time.

Buck Jones is new to the screen. His horsemanship is claimed to be the most thrilling yet shown on the silver sheet. One of his feats called for him to fall backward from a galloping horse, grab the tail of the speeding animal and be dragged several hundred feet, the steel-shod hoofs of the horse barely missing his head.

WILLIAM DESMOND ENJOYS LIFE IMMENSELY BEHIND "THE RED BANDANNA"-A ROBERTSON-COLE FEATURE

BRYANT WASHBURN'S PROHIBITION SATIRE

Bryant Washburn has started the production of "The Six Best Cellars," a picture based upon the timely story by Holworthy Hall and Hugh M. Kahler. This humorous July 1st Prohibition tale is expected to provide Mr. Washburn with an unusually satisfactory vehicle.

There is an interesting little story told as to the origin of "The Six Best Cellars," for unlike 99 per cent. of current fiction, this one was written around its title. They say at the McClure offices that Charles Hanson Towne, editor of McClure's, contemplating the impending drouth, conceived the advertising possibilities of "The Six Best Cellars," as a title for a short novel.

Holworthy Hall seemed to him to be just the right person to handle such a theme, so a night letter was dispatched to Hall, who was then down at Pinehurst playing golf. The idea impressed Hall favorably and he promptly accepted the commission. The title was immediately copyrighted and Hall and his collaborator, Hugh M. Kahler, went to work at once.

The story was given to the public serially in the August and September issues of McClure's Magazine. However, it was published in its entirety in the August number of the McClure house organ.

LEGION APPLAUDS GOLDWYN OFFER

Before the great assemblage of Americans brought together in Minneapolis for the first convention of the American Legion, Colonel Henry D. Lindeley, chairman, read a letter from Samuel Goldwyn, president of Goldwyn Pictures Corporation, offering all the facilities of his producing and distributing organization to propagate the Legion's ideal of Americanism on the screen. The thousands of delegates present received the letter from Mr. Goldwyn with enthusiastic applause and it was referred to a committee for action.

The offer means that as soon as the American Legion decides to produce any kind of picture it may use Goldwyn's studios either in Culver City or in the east and that it will receive the fullest co-operation of the Goldwyn producing forces. When the production is completed it may be distributed through Goldwyn's twenty-two exchanges. The delegates at the convention displayed a keen interest in possibilities opened for effective screen propaganda.

PARAMOUNT MAGAZINE HAS VARIED CONTENTS

The cosmopolitanism of New York City is strikingly illustrated by the number of Paramount Magazine to be released November 23 by the educational department of the Famous Players-Lasky. In this number one of the subjects is entitled "Taxicabbing Around the World," and although nearly every capital of the earth's biggest nations is represented, all the scenes were shot in New York City, in the various foreign colonies that go to place the metropolis among the most interesting cities in the world.

Another interesting subject in this issue of the magazine is "The Land of the Reindeer," a photographic study of the region around Murmansk, Russia, where United States Soldiers have been fighting Bolsheviki for the last year or so. "Three Minutes of Wit and Wisdom," a collection of the brightest epigrams from the Smart Set Magazine, completes this number of the Paramount Magazine.

BARCLAY BOOMS SEMON COMEDIES AS FEATURE

Bill Wright, of the Vitagraph, sends in some photographs in which our old friend, L. W. Barclay, of the Nemo Theatre, Johnstown, Pa., shares his advertising space between a Rex Beach feature and a Larry Semon comedy, giving a full half of the space to the comedy. This is unusual, but Semon has come to the fore, and if a two reel can draw as strongly as a five, it seems foolish not to give it equal prominence irrespective of its length.

JAMES VINCENT RETURNS TO NEW YORK

Director James Vincent returns to New York after completing a production of a thirty reel subject on which he has been engaged for several months in Wilkes-Barre, Pa., and which is to be released shortly in sections. A private showing was given a short time ago at the Savoy Theatre, Wilkes-Barre. Mr. Vincent's future plans have not been decided yet.

REVENUE BUREAU PLANS ISSUANCE OF FORMS FOR FILING INCOME AND EXCESS PROFITS TAX RETURNS

PLANS for the issuance early in December of forms for filing incomes and excess profits tax returns are being made by the Bureau of Internal Revenue. Taxpayers will thus be given the opportunity of making out their returns immediately upon the closing of their books for the year 1919, when accurate knowledge of their accounts is fresh in their minds.

As a convenience to themselves and as a means of expediting the work of the government, taxpayers are urged by the bureau, in a statement just issued, to avail themselves of this opportunity. The period for filing is from January 1 to March 15, 1920.

If the tax is paid in quarterly installments, one-fourth of the amount must accompany the filing of the return.

Form 1040 A will be used for filing individual income tax returns of $5,000 and less and Form 1040 for filing returns of income in excess of that amount.

Some Alien Non Residents Also Taxed

The normal rate of tax for 1919, provided for in the revenue act of 1918, is 4 per cent on the first $4,000 above the exemptions and 8 per cent on the remaining net income. The tax for 1918 was 6 and 12 per cent respectively. The surtax rates, which range from 1 per cent on the amount of net income between $5,000 and $6,000 to 65 per cent of the amount by which the net income exceeds $1,000,000 are the same as for the year 1918. The exemptions of $1,000 for single persons and $2,000 for married persons and heads of families remain unchanged.

These rates apply to every citizen and resident of the United States. Alien non residents receiving income from sources within the United States are subject to the full tax of 8 per cent on such income in excess of the exemptions.

Form 1041 will be used for filing returns of fiduciaries, Form 1065 for partnerships and personal service corporations and Form 1120 for corporations.

Announcement will be made of the date on which the forms will be available at the offices of collectors of internal revenue and branch offices.

OWEN MOORE BREAKS A FEW HEARTS IN "PICCADILLY JIM" AND THUS STARTS HIS FIRST SELZNICK ON A RECORD BREAKING TOUR

H. B. WARNER IN ANOTHER SUCCESS

The success of H. B. Warner on the speaking stage is more than equaled in his latest Robertson-Cole release, "The Fugitive from Matrimony," which is presented by Jesse D. Hampton. The story deals with high society life, abounds in surprises and thrills, and gives Mr. Warner a real opportunity to display his screen ability.

Robertson-Cole officials believe that the latest release starring the famous actor will by far eclipse all former records made by Mr. Warner. In releasing "The Fugitive from Matrimony," Robertson-Cole has assured its exhibitors that the production was made especially expensive by the time consumed in filming it and the costly sets and gowns which were used to make the play a realistic society drama.

CURTAIN GOES UP ON MABEL NORMAND IN GOLDWYN'S "PINTO"

Changes in Canadian Exchanges Bring About Many Promotions

WITH the establishment of several new moving picture exchanges in Canada and the opening of a number of new branch offices in the six film centers of the Dominion, there has been somewhat of a shake up in the present personnel of the exchange business. Where they are and how they are form questions which are being asked regarding the well-known exchange figures since the organization of the new establishments. Following is the semblance of a directory to indicate where some of the exchange managers are now located.

Branch managers of the Famous Players-Lasky Film Service, Ltd., follows: Winnipeg, H. H. Ramsay, 221 McDermott avenue; Calgary, M. A. Milligan, Princess Theatre Block; Vancouver, William Hansher, 553 Granville street; Montreal, Ed. English, 6 McGill College avenue; St. John, N. B., H. D. Horndorf, Mill and Union streets.

Select's Branch Managers

The Select Pictures Corporation, Ltd., 13-15 Adelaide street West, Toronto, has Phil Kauffman as general manager, and the following branch managers have been appointed:

Toronto, S. B. Taube, 13-15 Adelaide street West; Montreal, Earl Kramer, Orpheum Theatre Building; St. John, N. B., James Travis; Vancouver, T. H. Bailey, 553 Granville street; Calgary, Harvey Kissock, Princess Theatre Building, and Winnipeg, Daniel Freeman, Phoenix Block.

Another recent appointment is that of Charles E. Garner, formerly of Cleveland, to the position of Ontario representative of the Famous Players-Lasky Film Service. Garner was formerly with Mutual.

A. J. Ferte has been appointed division manager of Regal Films, Ltd., with supervision over the Montreal and St. John branches of the company. Ferte was formerly with Goldwyn in Michigan. J. Gorman has become sales manager of the Montreal Regal office and R. Sully is office manager of the Montreal branch. J. W. Berman has become service sales manager of Regal at Toronto and Sam Glazer has returned to Regal Films, Ltd., to become manager of the "Special department" to have direct charge of First National distribution. Walter Kennedy and Don Stapleton have joined the sales staff of the Regal at Toronto.

Exhibitor Joins Fox Forces

J. Allan, formerly with Sterling Films, Ltd., Toronto, has been appointed manager of the new Montreal branch of the Canadian Exhibitors' Exchange Company, Ltd. Lindsay McKenna has charge of the exploitation department of the Select Pictures Corporation, Ltd., Toronto, under the supervision of General Manager Phil Kauffman. Bert Kellett, formerly a Winnipeg exhibitor, has joined the staff of the Fox Film Corporation at Winnipeg.

VITAGRAPH ANNOUNCES "SLAVES OF PRIDE"

"Slaves of Pride" has been selected by Albert E. Smith, president of Vitagraph, as the title of Alice Joyce's special production recently completed. The working title was "Pride." It is an adaptation by William B. Courtnay from a novel by an English author and affords Miss Joyce another of the roles which seem to be particularly suited to her personality the outwardly calm woman of society who rises to great heights of strength and passion when aroused.

"Slaves of Pride" will be Vitagraph's next Alice Joyce feature following "The Vengeance of Durand," which is now having an advance showing in several of the larger theatres previous to its formal release.

At present Miss Joyce is working on Vitagraph's screen version of "The Sporting Duchess," the famous Drury Lane melodrama of a score of years ago. Miss Joyce, who will be seen as the Duchess of Densborough, is now with her company in the vicinity of Rye and Stamford, taking outdoor scenes on beautiful estates copied after famous English Tudor residences.

"THE HELLION" BOOKING RAPIDLY

"The Hellion," the American Film Company's recently released sensational drama in which hypnotic power plays so important a part, is selling rapidly in all sections of the country.

John Keane, manager of the Band Box Theatre in Chicago, who has booked "The Hellion" for a seven-day run, says:

"There are few fans who will not respond to the fascination of a play in which occult power is featured. I am confident of a record-breaking week."

"The Hellion" has been booked for the Princess in Springfield, Ill. Kunz Brothers, managers of the house have in preparation several startling features in connection with the screening of the production. In Chicago the picture is in great demand, the Strand, Owl, Avon, Prairie, Victoria, Archer, Halfield, Boulevard, Triangle and Pickford being among the most recent additions to the list.

Dr. MARSHALL TO EDIT NON-THEATRICAL FILMS

The Rev. Dr. Chester C. Marshall, pastor of St. James Methodist Episcopal church, director of the division of stereopticane, motion pictures and lectures of the methodist centenary conservation committee, and for years an exponent of motion pictures in religious work, will edit films of the non-theatrical distribution department of the Famous Players-Lasky Corporation for use in Protestant churches, according to the announcement made jointly by Dr. Marshall and Famous Players-Lasky November 13.

The announcemont is the direct result of appeals sent to the non-theatrical department by clergymen and church leaders of all denominations for films suitable for religious work. The arrangement with Dr. Marshall was consummated in order that some one directly familiar with the needs of the church could participate in the preparation of films for this field.

CURTIS PICTURES NOT CONNECTED WITH OTHER FIRM

There has been a general impression that the Curtis Pictures Corporation and the Catherine Curtis Company are one and the same concern.

Henry C. Rahe, of the former organization, wishes it understood that the Curtis Pictures Corporation is independent of any other motion picture company, and that L. Roy Curtis, who financed and guided the producers of "The Pavell Case," in which Julia Arthur was starred, is the president of this firm.

The Curtis Pictures Corporation makes its headquarters in the Aeolian Building, 33 West Forty-second street, New York.

ADDITIONAL PRESS SHEET ON "SIX FEET FOUR"

In conjunction with the Pathe organization, the American Film Company has just put out a special press sheet on "Six Feet Four," supplementary to the material included in its regular campaign book for exhibitors. By way of furnishing practical suggestions to theatre owners who book this big western with the idea of backing it up with the right kind of exploitation, a series of ads have been developed, ranging from a single column to a full page. The illustrations, for the most part of the poster variety, are strong line drawings.

UNIVERSAL'S PURCHASING AGENT FETED

When a film official reaches the half-century mark he deserves to be feted. This was the kind thought of the friends of Albert Tuchman, Universal's purchasing agent, who was the honor guest Friday night, November 14, at Mouquin's. Tuchman was celebrating--he had become fifty years young.

Tuchman became associated with Universal at the Fort Lee studio more than five years ago. He was at one time private secretary to Universal's president, Carl Laemmle, and was later assistant general manager. He has been purchasing agent for two years.

Among the Universal officials who attended were R. H. Cochrane, Harry Rice, George E. Kann, Paul Gulick, Dan Ledorman, Edward Roskam, Edward Moffat, H. M. Berman, George Uffner and John Schrooder.

Tuchman was presented with a masonic ring.

LEWIS HAS COLORFUL ROLE IN NEW SELECT FILM

In his forthcoming Select release, "The Last of His People," Mitchell Lewis brings to the screen a characterization as strong if not stronger than any previous forceful photodramas credited to this popular star. "The Last of His People" is a story of the vast outdoors of the northern woods. A strong supporting cast together with excellent photography, beautiful scenic effects, unusual lightings and the coherent work of the author-director, Robert Broadbury, marks "The Last of His People" as the best Mitchell Lewis production since his appearance in "The Barrier."

ANITA STEWART ON WAY TO THE COAST

Anita Stewart left for the coast on Friday, November 14, after two months of vacation in the east, during which time she was rested and got in shape for the strenuous year which is planned for her in Louis B. Mayer-made productions. Accompanying Miss Stewart to the coast was her mother and her brother, George Stewart.

A week after the star's arrival at the Mayer Studios in Hollywood she will begin work on her first picture of the season to be directed by Edward Jose.

METRO BUYS RAIN PUMP

Clifford P. Butler, general superintendent of the Metro studio in Hollywood, has ordered a specially constructed, three-stage centrifugal mining pump from San Francisco to make rainstorms for coming Metro productions. The pump has a 150 foot lift through a six inch suction diameter, will feed three fire hose with water at a pressure of 125 pounds, and will require an eighty-five horse power motor to operate it.

In making recent rain scenes the Metro company had to employ three plunger pumps, one centrifugal pump, and a fire engine to get the desired effect. Hence the new mine pump.

TRAVERSE STARTS WORK ON NEW PLAY

Madlaine Traverse has completed work on "The Hell Ship," and is ready to begin work on another production for William Fox. "What Would You Do?" is the title of this latest feature. It is from the pen of Denison Clift, who also adapted it for the screen. Edmund Lawrence is the director.

George McDaniel is again the leading man. Edwin B. Tilton also is making his third appearance in a feature in which Madlaine Traverse has been starred. Others in the supporting company are Charles K. French, Frank Elliot, Lenore Lynard, Cordelia Callahan, and Bud Gary.

VINCENT COLEMAN JOINS GOLDWYN

Vincent Coleman, leading man in Fox's "Should a Husband Forgive," has been engaged for the juvenile role in Leroy Scott's "Partners of the Night." This picture, which Paul Scardon is directing at the old Biograph studios, is the first of Goldwyn's Eminent Authors Pictures to be made in the East.

WILSON COMPLETES PLANS FOR NEXT SERIAL

Ben Wilson, star of Hallmark Pictures Corporation serial "The Trail of the Octopus," who was in New York recently making arrangements for the second serial production, reports from his Hollywood Studio that plans have been completed for his next serial production, the working title of which is "Fifteen Days for a Life." Neva Gerber will be his leading woman in the chapter picture.

FOX'S "EVANGELINE" GOING BIG AT PHILADELPHIA'S STANLEY

"Eve In Exile" Is Next American Superfeature

As its next super-feature attraction American Film Company, Inc., will offer Cosmo Hamilton's "Eve in Exile." This, the producer claims, is by long odds the most powerful of all the Cosmo Hamilton stories, and from the reception accorded his "Scandal" as a speaking stage attraction it should enjoy a big success.

The biggest theatres in Chicago and New York played "Scandal" continuously for more than a year. Millions have read Cosmo Hamilton's novels. Consequently the exhibitor offering a Cosmo Hamilton feature is almost guaranteed a box-office attraction of a sensational sort.

"In undertaking the presentation in film of 'Eve in Exile,' we naturally prepared to stage the production in the elaborate manner such an unusual story deserves," explained President Samuel S. Hutchinson of the American Film Company in discussing the new offering.

"First of all we gathered a strong cast, including Thomas Santschi, Wheeler Oakman, Charlotte Walker, Melbourne MacDowell, Martha Mattox, Violet Palmer, L. C. Shumway, George Periolat, Harvey Clark and Perry Banks.

Players Have Been in Big Productions

"Exhibitors well know that the majority of those named have themselves been featured as leading players in a number of big productions. Yet in 'Eve in Exile' all have wonderful opportunities for the display of their peculiar talents, and so enthusiastic did each player become over the particular role assigned to him or her, that each put every ounce of energy into portrayal of the role allotted, and a truly wonderful production results.

"Lois Zellner was intrusted with the task of preparing the continuity and working script of the story, and has handled it in an exceptional manner. Burton George was the director, and Dal Clawson was the cameraman. Some shots are exceptionally beautiful, and numerous art critics who have witnessed the production at a private advance showing have gone out of their way to compliment us on the artistry of the subject.

"Our Chicago laboratories have just completed the work of preparing the prints for shipment, and exhibitors are invited to see the American Film Company representatives at the nearest Pathe exchange without delay for early bookings. Reservations have already been made for 'Eve in Exile' by a number of the biggest and best theatres."

Get in the Cine Mundial Birthday Number for January

ROTHACKER FILM COMPANY ESTABLISHES AERIAL DEPARTMENT FOR VIEWS OF INDUSTRIAL PLANTS

NECESSITY was the reason for the establishment of the newest department of the Rothacker Film Company--the aerial department. Watterson R. Rothacker, president of the company, wanted to be in a position to make any kind of picture on a moment's notice. He couldn't do this without a permanent aerial department, which will operate from the Rothacker Chicago laboratories.

The aerial department was established largely to meet the increasingly exacting demands of clients who wish industrial pictures made. Pictures taken from the ground do not tell the whole truth about a large industrial plant.

Advertisers nowadays are selling the organization behind the product as well as the product itself. This is particularly true in the case of firms which are casting a covetous eye toward the foreign trade.

Frequently the industrial plants of Rothacker clients are situated in small towns or at the edge of a city and upon arriving at one of these plants the director and his cameraman find that someone has neglected to erect a tall building at a strategical point nearby from which a panoramic birdseye view of the client's plant might be made.

W. B. Klingensmith, cameraman of the Rothacker aerial department, has in mind some nature study educational pictures, particularly shots of various species of birds in flight.

HODKINSON MAKES MORE FOREIGN SALES

The Hodkinson foreign department last week concluded the sale of J. Warren Kerrigan's two Robert Brunton productions, "A White Man's Chance" and "The Jovous Liar," as well as "The Blue Bonnet," starring Billie Rhodes, to the International Variety and Theatrical Agency for China, India, Burma, Ceylon, Straits Settlement, Dutch East Indies and South Africa. A. George Smith, general manager, conducted negotiations for the International Agency for the foreign rights.

TRIANGLE'S NEW SALES POLICY RESULTS IN GREAT DEMAND FOR RE-CREATED PLAYS WITH FAMOUS STARS

THE new sales policy inaugurated by Triangle beginning in November has resulted in increased business in every one of the eighteen exchanges. A widespread demand had been reported for the re-created Triangle plays with famous stars, which are to be released every third week, beginning November 23 with "The Flame of the Yukon," one of Dorothy Dalton's best pictures.

Following "The Flame of the Yukon," Triangle will release "Betty of Greystone" on December 14. This production was supervised by D. W. Griffith and directed by Allan Dwan. It features Dorothy Gish and Owen Moore. The third release of the series will be "The Clodhopper," in which Charles Ray achieved fame.

Although no definite program beyond this date has been announced, it is stated that all of the other Triangle stars, including Hart, Fairbanks, Keenan, Norma and Constance Talmadge, Lillian Gish, Bessie Barriscale and Louise Glaum will be represented in their best pictures.

Big Business Reported

To take care of the increased business in the Chicago exchange, it has been necessary to divide the business with Milwaukee, which in the future will be an independent branch. New Haven has also reported an increased demand, and at the request of Manager Rabanus this exchange will also operate independently in the future instead of depending upon New York for its film supply.

Additions to the sales force have recently been made in practically all of the exchanges. Manager Kunn, of Denver, reports that during his first week one of his new salesmen took on almost $3,000 worth of new business. In the Washington exchange, $1,500 worth of new business was reported in two days.

Managers, salesmen, bookers and cashiers are to share in the increase in business under a bonus system recently installed. A quota has been placed on each branch and a commission will be paid on all business in excess of this amount.

FLOYD ST. JOHN RETURNS TO SAN FRANCISCO

Floyd St. John, for the past two years manager of the San Francisco office of the World Film Corporation, has returned from a brief sojourn in New York, where he went to acquaint himself with the policy of the newly organized Republic Distributing Corporation, with which he is now affiliated.

Before leaving on this trip he was delegated by the San Francisco Film Exchange Board of Trade to represent that body at the New York meeting held to perfect the organization of the National Association of F.I.L.M. clubs and was chosen vice-president of this.

In announcing the policy of the new distributing organization he advises that all World contracts will be carried out. The local staff has been augmented by the addition of Harry Seipel and Martin Berlin, who will soon visit exhibitors in the interest of the Republic Distributing Corporation.

HELEN BRONEAU A NEW UNIVERSAL BEAUTY

A new beauty has been obtained by Universal in the person of Helen Broneau, who has been engaged to play minor roles in several features at the Big U studios.

Miss Broneau, who is scarcely out of her teens, is of French American parentage. For screen purposes she is using the name of her mother, a Parisienne who married a Missouri planter.

ROTHACKER HAS THE LARGEST SIGN IN CHICAGO ON HIS PLANT WHICH IS PREPARING TO HANDLE "MORE AND MORE" PRINTS

Richardson Completes Lecture Tour

THE owner and manager of the Robertson Theatre, Beanville, Ontario, H. C. Robertson, had motored twenty-two miles to meet us and hear what we had to say. On the way south to Buffalo we stopped in Beanville, shook hands with friend Robertson and looked over his really pretty little theatre which seats almost 400. His screen is surrounded by black, and everything apparently is as it should be. Neighbor Robertson is a real manager; that is evidenced by the fact that he can maintain such a theatre in so small a village as Beanville.

We did not visit the theatres at Niagara Falls, but went right on to Buffalo. I wish I could say that the projectionist union of Buffalo is as enterprising and hustling as the city itself. I had written the Buffalo union offering to address it but received no reply. Regret for this has been expressed by several of the local, who say the membership knew nothing of our coming. Of course all things are possible and the two letters might have miscarried.

Light Reflected by Music

Upon our arrival in Buffalo we visited Shea's Hippodrome, met its manager, H. D. Franklin, and witnessed a fairly good presentation upon the screen. The Hippodrome screen result is just a bit injured by light reflected by the orchestra lamps striking on the sheets of music--also the item of speed is not given the attention it should. Apart from this the picture was very good, and the house itself spacious and beautiful.

Aside from a rather poor location, the Hippodrome projection room is not at all bad. It could be a bit larger without hurting anything, but on the other hand it is not crowded. Its walls are black, and the equipment and room itself give evidence of careful intelligent work on the part of the projectionists, G. H. Signor and J. L. Schreiber, who are both members of the Buffalo local.

Meet Theatrical Association Members

At noon, we had the pleasure of meeting the Buffalo Theatrical Managers' Association, Inc., of which I. M. Mosner is the president, (and I believe also owner and manager of the Palace Theatre); J. H. Michaels, manager of Victoria and Regent Theatres, vice president; and W. M. Bradley, of the United Theatrical Enterprises, secretary-treasurer. We found the members gathered about a luncheon table at the Hotel Iroquois, and were their guest at lunch. The association does not, as I understand it, comprise anything like all the theatre managers of the city. It is an organization of what we commonly term "live ones."

Association Calls Meeting.

In view of the failure to connect with the local, we presented to the association the matter of calling a meeting, and that body decided to do so. The time, however, was too short to accomplish much, so that at 11 o'clock there was only a small number of managers and projectionists who met in the Palace Theatre to listen to our address. We spoke to them, however, for something more than two hours.

In view of the large increase in wages and the bettering of working conditions in that city, it is decidedly up to the Buffalo local to use every possible endeavor to encourage the education of its members in the technique of their profession to the end that they may give improved service in return for increased wages and better conditions.

Over in Rochester, I visited several theatres and I met Lewis Townsend, president of the Rochester local, a wideawake man whose projection room shows intelligent application of knowledge and care for the apparatus in his charge, though there were no means provided for handling crater angle, and other evidence that brother Townsend has need for exactly what we were there to supply.

Walls Are Slate Colored

The room itself is spacious, has slate colored walls, ports of fair size and is the best projection room of a large theatre we have ever seen which combined correct location with adequate size and ceiling height. The room is at the front of the balcony and is entirely under the balcony floor.

The Piccadilly is managed by Howard Shannon. It seats 2,600 and has a rich, quiet and pleasing decorative effect. During intermission, the screen drops down disclosing a sort of grotto effect, which combined with the sides forms an Italian court. In the arched grotto fountains play about a figure bearing colored lights, and the effect, as a whole, is charming.

Piccadilly Has Good Projection

In the evening we witnessed a screen exhibition which was fine, except for one scene of the topical which ran out of frame for probably twenty feet. Two Simplex projectors are used, also arc controllers. Seventy-five amperes is the current strength. Lamphouses are piped to vent and the projection room seems to be good.

We looked in at several smaller theatres, but time prevented more than a glance at screen results. The city has a number of fine theatres. I am sorry space and time forbade a description of all.

Speaks to Large Crowd at Utica

Utica had, due to an error, but three days notice of our coming, but the Utica local number 337 is a live wire and we were greeted by a 100 per cent gathering when we arose to speak at the Avon Theatre. We have addressed the Utica men three times and have al-

FAY TINCHER, CHRISTIE STAR, USES THE BABY GRAND WHILE GEORGE OVEY AND LILLIAN BIRON, GAIETY, TRY THE SEE-SAW

ways found them to be responsive, wideawake, willing and eager to listen to anything promising to advance them in their profession.

At the Hippodrome we met our old friend W. H. Linton, owner and manager. Mr. Linton is either president or secretary, I forget which, of the Utica Exhibitors. He also owns the Hippodrome, a motion picture house, and the Linonian, a "legitimate" house in Little Falls. He exacted an easily secured promise that, Little Falls being on the route, we would stop and have lunch with him.

We found the Linonian to be a net 1,000-seat house, up two flights of stairs. It plays road shows and occasional week stands of stock. It is a new venture on Friend Linton's part, but promises well. His other house, the Hippodrome, we did not see, but met the projectionist in charge, brother Charles Gore, member of the Utica local, and his presence assures the Hippodrome of excellent screen results.

Schenectady Meeting Went Blooey

We had confidently expected a good meeting at Schenectady, but alas it all went blooey. We found that although the letter had been received in ample time for arrangements to be made, many of the members knew absolutely nothing about our coming and nothing at all had been done. The secretary had turned the letter over to the president and the president had apparently placed it in his pocket and forgotten it.

At the Palace I found C. H. Train delivering excellent results when the difficulties under which he works are considered. I found the condensers to be of wrong focal length and the carbons to be unsuited to his work. The auditorium is lighted by four white side lights, which glare into the eyes of that portion of the audience seated in the side seats. We got in touch with friend manager and explained to him the damage this was doing. He promised to have the lights eliminated at once. He has ample opportunity for properly lighting his auditorium without using the side lights at all.

Too Much Light Again

The Happy Hour had a dimly lighted picture. This fault was made worse by a piano just to the right of the screen with light plastered literally all over its upper half and by the further fact that to the right of the screen was what seemed to be a door transom of frosted glass behind which was a white light. The glass itself was uncolored. To its left extending close to the screen was a sort of alcove of considerable size, in which was an advertising poster fully six feet high. The whole alcove was illuminated rather brightly with red light. And just to finish the matter off nicely, suspended over the front end of the left aisle was a brilliantly illuminated white and red sign "exit" sign.

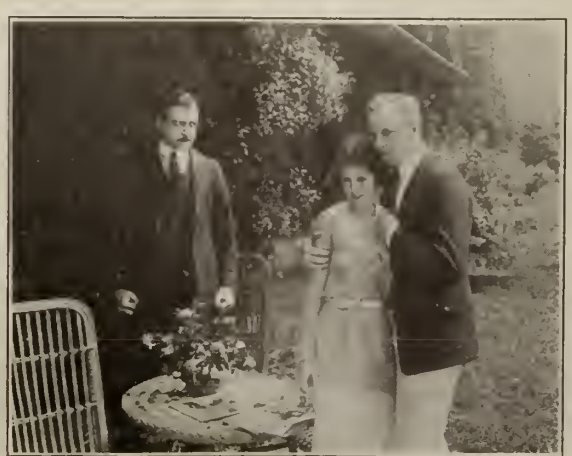
The observation ports of the projection room did not exceed six inches square, and the lens ports were not stopped down as they should have been. I did not go into the projection room. I had seen quite enough.

Just one more example. At the Crescent the auditorium lighting was not objectionable from the projection viewpoint. Screen illumination was fair as to brilliancy, but was uneven. There was considerable flicker and occasionally very bad discoloration of the light at bottom of the picture. Lens ports were not stopped down. I found Frank Heigle in the projection room, which was approximately six feet square. The right hand projector was a Power, with a Power's wooden table. We thought those antiquated models had long ago disappeared.

At the Albany theatres, which seats about 1,000, we found projectionist L. H. Smith in a room about six by nine with a ceiling so low that the upper Simplex magazines butted into the ceiling. The screen illumination was brilliant, but the orchestra lights bad.

RICHARDSON.

EDITH TALIAFERRO IN CURTISS' "WHO'S YOUR BROTHER?"



EXHIBITOR OFFERS LESSONS IN "VIRTUOUS VAMPING"

When A. E. Abelson, manager of the Minneapolis New Lyric, invited the women of the Mill City, through the columns of the daily press, to take some lessons in "virtuous vamping" at his theatre, there was a ready response.

Constance Talmadge acted as instructor, demonstrating just how it was done in the presentation of the First National production, "The Virtuous Vamp," in which she is the star. Of course, Constance was not there in person, but her screen lessons were just as effective anyway, according to Mr. Abelson.

"The picture ran for a week at the Minneapolis New Lyric and attracted more women collectively and individually than any other picture ever shown at that theatre," declared Mr. Abelson.

"'The Virtuous Vamp,' read a bit of publicity under a picture of Constance Talmadge in the Sunday papers. It can't be done, perhaps you say. If you have any doubts, however, go to the New Lyric and watch Constance Talmadge lead a blameless life through the five reels of her latest photoplay."

"The women came out in droves, indicating that there is a real live interest here in the subject of vamping," said Mr. Abelson. "The advertising had a tendency to create a feeling of skepticism in some of our patrons, but they all finally agreed that 'it could be done' after they had seen the picture, and that it was some lesson."

HAZZA MADE HEAD OF REGAL IN MONTREAL

Phil Hazza, manager of the Canadian Universal Film Exchange in Montreal, has resigned his position in order to take up the appointment of manager of the Montreal office of the Regal Films Ltd. Mr. Hazza has been with Universal for four and a half years, having managed the Edmonton, Calgary, Winnipeg and Montreal offices.

The Regal Film Company, which has now secured his services, is the Canadian distributor for productions of Charlie Chaplin, Mary Pickford, Nazimova, Norma Talmadge, Mary Miles Minter, Constance Binney, Mrs. Charlie Chaplin, (Mildred Harris), Constance Talmadge, Jack Pickford, Bert Lytell, Viola Dana, May Allison, Anita Stewart, Alice Brady, the Allan Dwan productions, the Triangle Features and Keystone comedies.

UNIVERSAL COMPLETES FIRST TSURU AOKI FILM

The first Universal feature starring Tsuru Aoki (Mrs. Sessue Hayakawa) has just been completed under Rollin Sturgeon's direction. It is called "The Breath of the Gods," and is based on Sydney McCall's novel of the same name. Nearly fifty distinct sets were built for scenes in this picturesque drama, aside from many locations which were used in various parts of California. A wharf erected adjacent to the Japanese fishing village at Santa Monica is an exact reproduction of the docks at Yokohoma, while six different Japanese streets were reproduced for exterior episodes.

FOX FILM GOES BIG IN DENMARK

Running continuously for four weeks, showing in all 224 times at one first-run theatre in Copenhagen, William Fox's million-dollar motion picture spectacle, "A Daughter of the Gods," made motion picture history in the capital of Denmark, beginning early in September.

The Victoria Theatre opened early in the morning, and did not close before 11 P. M. Standing room only was the order of the afternoon as well as at the evening performances.

While the Danish exhibitors do not advertise so extensively as do their American brothers, they do not hesitate to use the newspapers.

Washington Managers Discuss Scrap Film Problem

MANAGER E. R. CHAMPION of Pathe, Inc., has been elected president of the Washington Exchange Managers' Association. The election was held following the annual dinner at Harvey's. He will be assisted by George W. Fuller, manager for Metro, as vice-president, and by H. E. Coleman, of the Capitol Film Exchange, as secretary. W. H. Pollock was retainod as recording secretary.

A number of matters of varying importance but of intimate interest locally only were discussed. Some time was devoted to the Maryland censorship situation and, in fact, the general topic of censorship was gone into at some length.

R. B. Smeltzer, manager for the World Film Corporation, retiring president, made a brief speech in which he advocated the formation of a similar organization by the salesmen employed by the different exchanges. When the call went out for the annual meeting it specified that salesmen would be welcome to attend and a considerable turnout resulted. There were a number of speeches on this subject, the salesmen agreeing that it was a good idea, and they asked Mr. Smeltzer to assist them in forming a proper organization in accordance with his views.

The Scrap Film Problem

There are quite a number of salesmen employed in Baltimore and it was suggested that the meetings of an organization such as proposed could be alternated between the two cities. Should the idea be taken up arrangements would be made whereby the salesmen's organization could be made of assistance to the managers' association.

It was reported that the disposition of scrap film was becoming a grave problem for the exchanges. The junk men of Washington do not want to bother with it now that the war is over, claiming that the market is a small one and the demand is limited.

Aside from this feature, however, the managers are up against a difficult proposition in not having any place where they can get rid of the film. It comes under the head of explosives, inflammable, etc., and of course is subject to fire laws and regulations.

The nearest place where it can be sold is in New Jersey, it was declared, and to get it there the exchanges would have to procure metal-lined shipping cases, which would cost much more than the scrap would bring. It was reported, however, that the employes of a local exchange were contemplating arranging to handle the scrap, furnishing boxes which could travel back and forth at stated intervals and aside from the freight charges the only expense would be the initial one of securing the cases.

Fear New York Influence

The proposal that the local organization become part of a national film exchange managers' association met with some opposition. One of the principal objections was that it would be dominated by New York. It was charged that this would have an adverse effect upon the work being accomplished by the Washington association.

The state rights men are more or less averse to this. It is realized, of course, that the home offices can dictate to their managers the course they would want them to pursue on any given question, but even at that the local association can accomplish more, it was said, as an independent venture than if tied up with similar associations elsewhere. In the first place, conditions in Washington differ from those of any other city.

No action was taken on the matter. A copy of the by-laws worked out at a recent meeting in New York attended by representatives of the various managers' associations are to be sent to each member of the Washington association, to be voted on later.

Retiring Officers Thanked

A rising vote of thanks was tendered R. B. Smeltzer, Herbert C. Wales and Abe Dresner, who retired from the offices of president, vice-president and secretary-treasurer, respectively. Their efforts to make the organization a success have been untiring; they have done good work and have won the approval, thanks and admiration of their associates.

After pledges of co-operation were made to the incoming officers an adjournment was taken to permit of the acceptance of an invitation extended by Sidney B. Lust, of Super Films Attractions, to visit the Strand Theatre and witness the stunts of the bathing girls who were doing a two weeks' turn there.

Tom Moore, owner of the theatre, joined with Mr. Lust in the invitation. Needless to say, the "boys" had a big time of it and it was only with difficulty that the sweepers could get them to move from their seats after the show was over.

ZANE GREY'S "DESERT GOLD" PRAISED BY PUBLIC AND CRITICS ALIKE AS ONE OF YEAR'S BIG FILMS

BENJAMIN B. HAMPTON and Eltinge F. Warner's first Zane Grey picture, "Desert Gold," employed by big exhibitors the country over as the medium for inaugurating price-raising policies, has within three weeks of its release date attained the quota set for it by the Hodkinson organization at four of its branches.

Many of the country's most exacting critics have joined with picture-goers in praising the Benjamin B. Hampton production. Frank E. White, dramatic editor of the Denver Post, has written glowingly of "Desert Gold" as one of the year's four big productions "that have had no stars and yet they have not only satisfied the great crowds they drew out but they have gone several steps ahead of anything that had ever been done in previous years on the screen."

After its record-smashing business in three of Colorado's largest theatres, "Desert Gold" has proved that its success was not confined to any one section of the country.

The Liberty Theatre, Long Beach, Cal., has booked the production for a week's showing early in December and the same play date was selected by the Newark Theatre, Newark, for a week's presentation. Among the other big first run houses that have contracted for an early showing are the Strand, Dubuque, Iowa; Empire, Montgomery, Ala.; Visalia, Visalia, Cal.; the Graphic, Bangor, Me., and Poli's Wilkesbarre, Pa.

EDNA SHIPMAN, FILM ACTRESS, IS GIVEN SURPRISE PARTY ON HER EIGHTEENTH BIRTHDAY

AN informal surprise party was given to Edna Shipman at her residence at 253 West 100th street, New York City, November 15. It was in celebration of her eighteenth birthday, and many prominent in the film industry and professionals of note were present.

Among the invited guests were Sir John Cooper, Col. D. F. Pidgeon, Major J. H. Lyons, Mr. and Mrs. J. D. Williams, Mr. and Mrs. David P. Howells, Mr. and Mrs. Emil Wertheimer, Mr. and Mrs. C. S. Yearsley, Mr. and Mrs. Harry C. Schwalbe, Mr. and Mrs. Millard Johnson, Mr. and Mrs. Harry L. Cort, Watterson R. Rothacker, James Oliver Curwood, Agnes Egan Cobb, Faith Green, Lady Mackenzie, Mr. and Mrs. Raymond L. Ditmars, James Grainger, R. L. Giffin, Capt. Joseph D. Meade, Charl H. MacFadden, Paul M. Sarazan and Ernest Shipman.

Telegrams of congratulation and a wealth of flowe and numerous presents were in evidence, one being a $25,000 life insurance policy from "Uncle Ernie."

Among the noted directors were Tom Terriss and James Young. Juno Day sang "Back to God's Country" and Claire Whitney and Captain Meade led the dancing.

BUILD LOWER NEW YORK STREETS FOR FILM

A faithful reproduction of a typical section of the east side of lower New York City has been constructed on the outside stage of the World Peerless Studio at Fort Lee for "The Dark Mirror," the Louis Joseph Vance story which Dorothy Dalton, the Thomas H. Ince star, is making under the direction of Charles Giblyn for Paramount-Artcraft release. It was necessary to build the set instead of actually making the shots on the east side, as there are night scenes with a terrific rain and wind storm raging.

FITS OF LAUGHTER

COMEDIENNES THERE BE

GREAT — GREATER — GREATEST

(They admit it themselves)

But do YOU KNOW—are you willing to bet—that there

Breathes a Cleverer Commediene on earth (or elsewhere) than

DOT FARLEY??

NOW APPEARING EXCLUSIVELY IN

NOW APPEARING EXCLUSIVELY IN

ROMAYNE COMEDIES

TWENTY-SIX A YEAR

Always on Time Superb Paper

Good Stills

ONE TWO-REELER EVERY TWO WEEKS

—and—

When "Bumps" Adams, Dorothea Wolbert, Alf. Goulding, Horace Carpenter and Maynard Laswell, begin their funny antics, some of the AUDIENCE laughs, some scream, some roar, while friends throw discretion to the wind and slap each other on the back, for "MIRTH IS A BENEFACTOR OF THE HUMAN RACE."

PLACE YOUR BOOKINGS TODAY THROUGH THE FOLLOWING EXCHANGES:

New York State and Northern New Jersey:
Merit Film Corporation,
130 West 46th St., New York City.

Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut:
American Feature Film Company,
60 Church St., Boston, Mass.

Eastern Pennsylvania and Southern New Jersey and North Carolina:
Electric Theater Supply Company,
S. E. Cor. Thirteenth and Vine Sts.,
Philadelphia, Pa.

Delaware and Maryland:
Capital Film Company,
210 N. Calvert St., Baltimore, Md.

District of Columbia and Virginia:
Capital Film Company,
Mather Bldg., 916 G St., N. W.,
Washington, D. C.

West Virginia and Western Pennsylvania:
Exhibitors Film Company, Pittshurgh, Pa.

Arkansas, Oklahoma and Texas:
First National Exhibitors' Circuit of Texas,
1920 Main St., Dallas, Texas.

Kansas and Southern Illinois:
Standard Film Corporation,
4th Floor Boley Bldg., Kansas City, Mo.

Missouri:
Standard Film Corporation,
3316 Olive St., St. Louis, Mo.

Ohio, Kentucky and Michigan:
Sterling Film Service and Amusement Co.,
302 Sloan Bldg., Cleveland, Ohio.

DISTRIBUTED BY

ROMAYNE SUPERFILM CO.

LOS ANGELES, CAL.

ALBERT E. SMITH
presents

HARRY T. MOREY

in

"The Darkest Hour"

A burglar—a blackjack blow in the dark, and Peter Schuyler, wealthy social scion and clubman, wandered forth from his palatial home, with brain clouded and identity lost.

A new world claimed him. Prankish Fate played with him. The soft, well groomed hands became calloused; the broadcloth and patent leather of the gentleman was replaced by the corduroy and cowhide of the lumberjack.

Romance came to soften Fate's follies and the new world was bright until another dastard's blow sent him back in mind and body to the world he had left behind.

Instead of ending here, this delightful and unusual photoplay story really just begins. Surprise follows surprise and the interest mounts higher every minute until there comes a crashing, satisfying climax that passes the picture into memory as a great achievement for its star and another prideful accomplishment for the producer, Vitagraph.

M.A.M.P.I. Man Recovers $100.000 of Stolen Film

THE largest and perhaps the most daring individual theft of films in the history of the business, together with the quickest arrest of the alleged thieves and recovery of the loot, is announced by the Film Theft Committee of the National Association of the Motion Picture Industry. From $75,000 to $100,000 is the value placed on the recovered reels. Within twelve hours after their disappearance they were located and Nat Greenfeldt, charged with the stealing, had been placed under arrest.

These films, all first run stuff, were over 500 in number and were owned by such companies as Universal, the Exhibitors Mutual, Vitagraph, Famous Players-Lasky, Select, Metro, Beehive, Magnet, Fox, Pioneer, Educational Films and Griffith Enterprises. They were taken together with the truck on which they were loaded from in front of the Goldwyn exchange, 509 Fifth avenue, New York. The truck, belonging to the Prudential Film Delivery Company, was said to have been unguarded at the time.

W. C. Hawkins, a special representative of the Film Theft Committee, got word at 4 a. m. that the truck and contents had suddenly disappeared. Before noon he had traced it to the Brockway Motor Company, 544 West 38th street, and with the assistance of the police, raided the garage, where the films were found. The two night watchmen of the Motor Company, William J. Smith and William J. Brennan, were taken into custody and are said to have admitted participation in the crime.

Securing Jail Sentences

Greenfeldt, the alleged ringleader of the gang, was arrested at 1:20 p. m. and after learning of the night watchmen's admission, is reported also to have confessed.

The Film Theft Committee, which is working independently in its investigations, only calling in the assistance of the police when necessary, has gone far toward cleaning up the numerous film thieves who formerly operated on an extensive scale. Barnet Alvin, who was arrested by representatives of the committee in a spectacular raid on September 14, was convicted and sentenced to Elmira Reformatory on October 21 by Judge Crane in the Court of General Sessions. Al Lehrer, head shipping clerk in Select Pictures Corporation, who was implicated with Alvin, was sentenced on November 6 to the Penitentiary for a term of from one to three years. Joseph Spreckman got a suspended sentence through the fact that he was not one of the principals in the theft.

These last convictions and jail sentences are the first jail sentences that have been secured since the campaign was started, though many suspended sentences have been secured. It is believed that with the knowledge of the efficient work of the committee and the tightening of the lines in regard to punishment for these thefts, it will not be long before the practice is discouraged, if not entirely stamped out.

BECK SIGNS J. SEARLE DAWLEY

Arthur S. Beck, president of Artoo Productions, Inc., and Beck Productions, Inc., as well as directing head of the Deitrich-Beck combination starring Doris Kenyon, has signed the Famous Players-Lasky director J. Searle Dawley.

Mr. Dawley will direct one of the new Beck productions, either "The Harvest Moon;" Augustus Thomas' play of that name, which Mr. Beck has bought for picture uses, or the new Louis Joseph Vance story, "Cynthia of the Minute."

WILLIAM DUNCAN AND ANTONIO MORENO WORKING HARD

Both William Duncan and Antonio Moreno keep plugging away at their Vitagraph serials out at the Hollywood studio. Mr. Duncan has completed "Smashing Barriers."

Antonio Moreno is just half through with "The Invisible Hand," another Smith-Brady serial, having finished the seventh chapter and being well into the eighth. This serial will be presented by Vitagraph immediately upon the release of the final episode of "Smashing Barriers."

ENLISTS CO-OPERATION OF AMERICAN LEGION

An exploitation idea conceived by W. H. Strauss, a film salesman covering North and South Dakota, has proved an unusually successful one for exhibitors. It has not only added to the popularity of "Our Teddy," but it has above and beyond that established a warmer feeling of regard for each other between the returned war veterans and the picture theatre proprietors.

The plan was given its initial tryout in Doland, S. D., a town of 500 population, where Exhibitor F. D. Riley played "Our Teddy" to two days of capacity business after enlisting the co-operation of the American Legion. Mr. Riley acted on the suggestion of Mr. Strauss, star salesman of the Minneapolis First National Exchange.

The American Legion chapter, which was in need of funds, was quick to take advantage of the opportunity to fatten its treasury. Mr. Riley gave a percentage of the receipts to the American Legion, but the amount above that was "velvet" for him.

The publicity he derived through this kind of co-operation was the best possible type he could hope to gain for the showing, and the results were better than they would have been, had he presented the picture in the every-day manner.

AMERICAN FILM BREAKS RECORDS AT DENVER THEATRE

"'Six Feet Four,' starring William Russell, opened at the Strand to big business, in spite of inclement weather which kept the streets and business places deserted throughout the day. Credit 'Six Feet Four' with new box-office record. Second to none. Congratulations."

This is in part the text of a telegram received at "Flying A" headquarters in Chicago, from the management of the Strand Theatre, Denver, on the opening of a week long engagement of the production.

The rain couldn't keep 'em away from Smith's Theatre in Indianapolis, either, and Manager McCormick had a packed house from the first matinee of a seven-day run, to the last show on the last night.

The Strand and Alamo in Atlanta have both contracted for an early date; the Rialto in Augusta and the Capitol Theatre at Marion are featuring the six-reeler for a winner; a five-day run is booked at the Signal Theatre in Chattanooga, Tenn., and the Strand in Tampa, Fla., is down for big business with a big play.

FAMOUS PLAYERS BUYS LASKY STUDIO SITE

By the recent purchase of approximately ten acres of land, the Famous Players-Lasky Corporation acquires full title to the land occupied by the Lasky studio, according to an announcement made by the officials of that organization.

The land involved in the recent transaction, comprises a portion of the Lasky property and hitherto has been leased by the corporation.

Negotiations for the transaction were carried forward by Neil McCarthy, attorney for the Famous Players-Lasky Corporation, and representatives of the Beveridge estate, former owners of the property.

CHOW TIME FOR HARRY CAREY'S COMPANY IN HIS NEXT BIG-U

UNIVERSAL GETS LETTERS FROM LAEMMLE AND ALDER DESCRIBING THEIR EXPERIENCES IN WILDS OF SIAM

UNIVERSAL'S foreign producing companies are now so actively engaged in production and meeting with such success that hardly a day passes that some sort of communication fails to arrive at the Universal home office telling of the exceptional scenes that are being obtained.

The most recent communication is from the Far East expedition under the supervision of Edward Laemmle and W. F. Alder. The trade will remember that some time ago a cable was received which stated that Mr. Alder had been attacked by a tiger. The letters last received state that Mr. Alder escaped with a slight injury and that pictures were taken of the attack.

The hunt was staged in the country of Siam. Many scenes of the life of the Laos, the natives of Northern Siam, were filmed. Both Laemmle and Alder were required to take fifteen grains of quinine a day to keep off the malaria.

The two explorers and photographers have been hob-nobbing with Siamese royalty. Prince Kom Pang Pet, brother to the King of Siam and Minister of Railways, accorded them a reception and placed at their disposal many natives and much equipment with which to make the jungle trip.

The tiger hunt picture is being sent to the Universal home office in New York.

To Photograph Borneo Headhunters

One of the unique scenes obtained was that of the Siamese monkey theatre. A group of traveling monkeys who act a Siamese drama in full make-up and costume were photographed.

The last letters were written from Singapore, where the two men had returned from the Siam country. They expected to sail within a few days for Borneo to explore the Malanau River region, noted for its savage tribe of headquarters. The Borneo trip was scheduled to last about five weeks, and it is probable at this writing the two men are in the midst of the Borneo country.

After finishing the Borneo scenes the two men will return to Singapore and will proceed to India, where a still longer trip into the interior will be made.

CIRCUIT HEADS BACK IN SAN FRANCISCO

Sam Harris and Irving C. Ackerman, heads of the Hippodrome Circuit, have returned to San Francisco, from a trip to New York made for the purpose of completing arrangements for parallelling their vaudeville circuit with moving picture houses.

Plans for the erection of new theatres are going ahead apace, and the announcement is made that houses will be erected at Palo Alto and San Jose, Cal., the one in the latter city to be devoted exclusively to moving pictures.

While in New York they completed arrangements with Thomas Lamb, architect of the Capitol Theatre, to supervise the planning of all their Pacific Coast houses, of which more than twenty are planned. The services of San Francisco architects will be continued, but all plans will receive the approval of Mr. Lamb.

LARRY SEMON AND HIS BEAUTY BRIGADE IN "THE HEAD WAITER"

"Soldiers of Fortune" Premiere To Honor Memory of the Author

THE biggest theatre in the world is going to have one of the biggest pictures in the world," says Arthur S. Kane, president of Realart, in announcing that "Soldiers of Fortune," the Allan Dwan production, will be shown at the Capitol Theatre, New York, beginning November 23.

The Capitol publicity department under the direction of Ben Atwell is making elaborate plans for the exploitation of "Soldiers of Fortune," including an affair which is asserted to be one of the biggest publicity stunts ever undertaken in connection with the presentation of a picture in New York

On the morning of Saturday, November 22, the Capitol Theatre will be thrown open to invited guests for Richard Harding Davis' memorial exercises. More than 5,000 Boy Scouts, it is announced, will stand at attention while Hope Harding Davis, daughter of the author, officially receives the dedication by Arthur Pyror and his band of the "Soldiers of Fortune March" composed especially by Mr. Pryor for Realart's photo-drama.

Colonel Roosevelt May Speak

Colonel Theodore Roosevelt, jr., has been invited to address the Boy Scouts to tell of the strong friendship which existed between his father and Richard Harding Davis.

The invitation list will include, besides the Boy Scouts, many friends of the author of "Soldiers of Fortune." These comprise newspaper men, statesmen, business men, authors, dramatists and others prominent in the affairs of the world.

In order to conduct the exercises it was necessary for the Capitol management to revise its schedule of rehearsals. Seats on the stage will be provided for a number of notables and for relatives of Mr. Davis, including his widow, Bessie McCoy Davis, and his 5-year-old daughter, Hope. This occasion will be the daughter's first public appearance.

Numerous other exploitation plans are being worked out by Mr. Atwell and his staff. One of these is the placing of special feature articles on Richard Harding Davis in the literary and magazine sections of newspapers. Another is book-store tie ups. All are dignified plans in keeping with the announced policy of the Capitol Theatre.

PRODUCERS WORK AT SAN FRANCISCO

Arvid E. Gillstrom, director for the Famous Players-Lasky Company, and a company of eight, arrived at San Francisco recently to secure scenes for the "So This is America" series. Others in the company are Jack Gardner, Ethel Burton, Viola Daniels, Bob Eddy, Bud Ross, J. Hawkinson, Fisk Kirby and D. Kenower.

Scenes for the forthcoming Douglas Fairbanks production "When the Clouds Roll By" are being made in San Francisco, most of these being filmed on the water-front.

A Goldwyn company with W. Lawson Butt, Clarissa Selynne and Rowland Lee, is expected here shortly to commence work on scenes to be incorporated in "Dangerous Days," from the story by Mary Roberts Rinehart.

HODKINSON ANNOUNCES DECEMBER RELEASES

The best J. Warren Kerrigan screen play of the year and the best Leah Baird play from the successes of Augustus Thomas are December releases announced by the W. W. Hodkinson Corporation for distribution by the Hodkinson sales organization through Pathe Exchange, Inc., according to Hodkinson.

"The Lord Loves the Irish" is the title that links the star of the Irish name with an Irish-American tale by an obviously Irish author, Monte M. Katterjohn. It is a Robert Brunton production directed by Ernest C. Warde. The cast comprises Fritzie Brunette, James O. Barrows, Wedgwood Nowell, William Ellingford, Aggie Herring and the character actor, Joseph J. Dowling.

"The Lord Loves the Irish" is available for prerelease engagements in every part of the United States for December 14 and thereafter.

The Leah Baird play is "The Capitol," an emotional society drama. It is available for prerelease presentation in theatres for December 7 and thereafter.

Davidson of Cleveland Wins Mutt and Jeff Cup

ANNOUNCEMENT is made by the Fox Film Corporation that D. S. Davidson, a salesman at the Cleveland branch of the Fox company, is winner in the campaign carried on by 250 Fox salesmen in the interest of the Mutt and Jeff Animated Cartoons. Mr. Davidson received from Captain Bud Fisher, creator of the Mutt and Jeff series, a silver loving cup as an expression of appreciation of his efforts. Mr. Davidson had no easy task to achieve victory in this contest, for there was a large number of competitors, Mr. Weatherly, a live wire at the Fox exchange, was second in the race. Mr. Furst, of New York exchange, was a close third; Mr. Campbell, Chicago, fourth. Some of the other participants who qualified in their territories, named in order of their positions at the close, are Hall, Dallas; Nicholas of Pittsburg; Goodwin of Buffalo; Levy of Pittsburg; Murphy of Cincinnati; Fossinger of St. Louis; Gross of New York; Green, Kansas City; Barnes of Minneapolis; Davis of Denver, and Boland of Los Angeles.

D. S. DAVISON
Winner of Fox Bud Fisher trophy

Mr. Davidson, the winner, attributes his success in the competition to the handy selling merits of the Mutt and Jeff cartoons and also to his acquaintance with exhibitors of his district. He was an exhibitor before entering the sales department of the Cleveland exchange of the Fox organization. Due to his experience as an exhibitor, he is fully conversant with problems of the showman and is qualified to give the exhibitor valuable advice.

In his campaign for contracts for the Mutt and Jeff animated cartoons, Mr. Davidson did not request exhibitors to sign as proof of their friendship merely to assist him in his endeavor to win the Bud Fisher loving cup, but because he considered the series to be one of the best business propositions on the entire film market.

VITAGRAPH OPENS BRANCH IN MILWAUKEE

John M. Quinn, general manager of Vitagraph, Inc., returned last week from a ten days' trip to the Middle West, where he has been visiting the various Vitagraph branches and exchanges, and announced the completion of arrangements for a new branch in Milwaukee. It will have its formal opening on December 15.

The jurisdiction of the new Milwaukee branch will include the entire state, a territory formerly included in the field covered by the Chicago branch.

Branch offices already are operating in territory not far from Wisconsin, at Kansas City, Minneapolis, Omaha, Cleveland and Detroit, but they are too busy to take over any additional territory and it was quite impossible for the Chicago and Minneapolis branches to continue to look after the constantly increasing business.

WILL TURN MONEY OVER TO HOSPITAL ASSOCIATION

The first organization to benefit from "The Inferior Sex," Mildred Harris Chaplin's first Louis B. Mayer's First National Attraction, will be the American Memorial Association.

The thousand dollars to be paid by the Chaplin-Mayer Company for the use of the beautiful Lucien M. Brunswig estate on West Adams street in filming the exteriors will be turned over to the hospital association by Mr. Brunswig.

CONSTANCE BINNEY'S FIRST REALART PICTURE
REPORTED HEAVILY BOOKED IN OHIO AND MICHIGAN

THE enthusiasm displayed by Michigan exhibitors, according to Neil Kingsley, Realart's genial manager at Detroit, augurs well for the reception which Constance Binney's first Realart picture, "Erstwhile Susan," will receive as soon as it is released.

Miss Binney opened at the Shubert-Garrick in Detroit on Sunday, November 9, in "39 East," the Rachel Crother's play which is creating as profound a sensation on the road as it did in its eight month's run in New York. The S. R. O. was dusted off and hooked in the lobby in the afternoon. There were standees two deep back of the orchestra floor when the curtain went up.

"Erstwhile Susan" opened at the Stillman Theatre in Cleveland on November 9 following Miss Binney's personal appearance there the previous week in the Crothers play. James B. Reilly, Realart's Cleveland manager, reports that his territory is booked practically solid.

The following Michigan houses already have contracted for the Constance Binney picture; Muskegon, Majestic, Paul J. Schlosman; Flint, Strand, Lester R. Matt. Grand Rapids, Majestic Gardens, Charlee Seaman; Battle Creek, Regent, Liop and Cross; Lansing, Gladmer, Claude E. Cady; Jackson, Majestic, W. E. McLaren; Ann Arbor, Arcade, S.A. Moran.

ALICE BRADY WORKING ON "THE FEAR MARKET"

Although continuing her work as a stage star in her last season's stage success, "Forever After," Alice Brady has begun the filming of her forthcoming Realart feature, "The Fear Market."

Realart's picturization of the play by Princess Troubetsky is following closely the successful drama of romance, intrigue and love which ran at the Comedy Theatre in New York four years ago, with Edmund Breese and Sydney Shields in the principal roles. The author, Amelie Rives, wove her play around actual facts which were known to the public at the time of the play's run and because of this Realart's photoplay will contain splendid human appeal.

Miss Brady's cast will include Henry Mortimer, Richard Hatteras, Frank Losee, Jim Carson, Alfred Hickman, Bradley Barker, Nora Reed, Edith Stockton, Sara Biala, Captain Morrison and Nellie Parker Spaulding. Kenneth Webb is directing the production.

MAYER TO HAVE MODEL STUDIOS

The last word in motion picture studio equipment has been added to the new $200,000 Louis B. Mayer studios, now under construction in Los Angeles. R. B. Ross, head electrician, has installed a number of his own inventions, among them being externally operated interlocking switches, said to be absolutely "foolproof."

The powerhouse is being equipped with synchronizing motor generator sets with a capacity of 600 kilowats. The entire studio will come up to the standards of safety demanded by underwriters and state laws. The powerhouse is centrally located to all three stages and the transformer vault is built on the second floor.

An innovation is the installation of stage-length overhead bridges that permit full lighting of the stages throughout their entire lengths. The stages, three of the largest in the country, are connected with immense openings equipped with sliding doors, thus permitting long shots of all stages.

FIRE DESTROYS THREE "WHIRLWIND" EPISODES

Fire in the Crystal Studio in Claremont Parkway last week destroyed the positives of the first three episodes of the Allgood Pictures Corporation serial, "The Whirlwind," starring Charles Hutchison. The negatives of the episodes were saved by Director Joseph A. Golden. There will, however, be a delay of about ten days in the production of the serial due to the necessity of making new positives. The fire was confined to the cutting room. Total damage was about $5,000, fully covered by insurance.

In spite of this delay, the Allgood corporation under the direction of General Manager A. Alperstein, is going ahead with its plans for a big exploitation campaign for the serial.

LAW PROVIDING RETURN OF UNDELIVERABLE MAIL

MATTER NOT FIRST CLASS BOON TO EXHIBITORS

CONGRESS has passed a law providing for the return of undeliverable mail matter of other than first class. This law was sought early last summer by the Northwest Film Board of Trade, of Seattle, Wash., which took the matter up with Congressman Steenerson, chairman of the House committee on post-offices and post roads, and he with the postmaster general.

The House passed the bill suggested by the postmaster general and sent it to the Senate, which took favorable action thereon last week. The purpose of the law, as explained by the Senate committee on post-offices and post roads, is to permit the return to the sender of undeliverable second, third and fourth class mail matter which, under the then existing law, if it could not be delivered at the post office to which it was addressed could not be forwarded to the addressee or returned to the sender at another post office until the postage for its forwarding or return was first prepaid.

In the film industry it was responsible for houses remaining dark and resulted in many instances in depriving exchanges of the rental of films during the period they were held for the forwarding of return postage.

SELECT FIRST GOUVERNEUR MORRIS PICTURE

A photodrama based on Gouverneur Morris' novel, "The Penalty," will be the first production by this Eminent Author and the sixth in the series of Eminent Authors' Pictures produced by Goldwyn. "The Penalty" contains some of the most amazing characters and situations in American fiction and was a sensation when published serially in the Cosmopolitan Magazine and in book form by Scribner's.

Samuel Goldwyn and Eugene Mullin, chief of the editorial staff in the East, are looking for the best scenarist available to write the first continuity for "The Penalty." Gouverneur Morris will then take active part in the preparation of the script, the cast and the production, in accordance with the arrangement of Eminent Authors with the Goldwyn organization.

The production will be made in the East as it is a picture of New York life. It will follow Leroy Scott's production of "Partners of the Night," which Paul Scardon is directing. The director for "The Penalty" has not been named as yet.

"EARTH BOUND" NOW BEING CAST

In addition to co-operating in the production of his novel, "The Street Called Straight," at Goldwyn's Culver City studios, Basil King, the Eminent Author, is advising with the director in the casting of "Earth Bound," one of his most remarkable stories, which, it is announced, will be his second contribution to the Goldwyn program.

Through one of the most dramatic series of circumstances ever conceived by a novelist, Mr. King gives a plausible background to his story that has for its central figure a typical New York clubman, who meets death when he is about to elope with the wife of his most intimate friend. From this point on, the author traces the development of the "ghost" that continues to frequent the haunts of former friends. The conflict is between the earth-bound traditions of the man and the struggle of the spirit to acoustom itself to the new life.

IRENE CASTLE BEGINS WORK ON "MISS ANTIQUE"

Irene Castle has commenced work on "Miss Antique" at the Fort Lee studio of the Famous Players-Lasky Corporation. "Miss Antique" first appeared as a two-part novelette in Snappy Stories and attracted a great deal of favorable comment. Nalbro Bartley is the author. One of her more recent stories appeared in the Saturday Evening Post in serial form, "A Woman's Woman." The adaptation was made by Jane Murfin, who collaborated with Jane Cowl in many of Miss Cowl's successes on the stage, "Lilac Time," "Day Break" and "Information, Please." Edward Dillon is the director.

The cast selected will include Arthur Rankin, Stanley Warmington, Augusta Anderson, Ellen Olson and Mrs. Charles Dewey.

VITAGRAPH TO SUE PARK THEATRE

John M. Quinn, general manager of Vitagraph, Inc., has instructed the attorneys for that company to bring suit for breach of contract against the managers of the Park Theatre, Boston.

Hall Made Manager of London Branch of Fox

LIEUTENANT FREDERICK MORDAUNT HALL, ex R. N. V. R., formerly of the New York Herald and latterly of the British Intelligence Forces, has been appointed managing director of Fox Film Company, Ltd., of London by William Fox, president of Fox Film Corporation of America.

Lieutenant Hall is well known in New York and other cities in the United States. He was a member of the staff of the New York Press when John A. Hennessey was managing editor. For three years, in the summertime of 1907, 1908 and 1909, he was one of the publicity promoters with Buffalo Bill's Wild West. He afterwards joined the staff of the New York Herald. For services rendered during the war Lieutenant Hall received a commission in the Royal Naval Volunteer Reserve. He had many interesting and thrilling experiences in the fighting, having been sent to France and the front on several occasions and also enjoying the privilege of a cruise in an English submarine on and under the North Sea. Lieutenant Hall, in addition to this, flew over the North Sea and the English Channel, and also over London. Many of his experiences have been published in the New York Herald, "Sea Power" and other publications. Some of his stories were compiled in a book which had the distinction of being prefaced by a letter from Lady Beatty.

LT. FREDERICK M. HALL
Doffs uniform to join Fox Films

Upon the signing of the armistice, Lieutenant Hall was ordered back to the United States for the second time during the war, on this occasion to become an executive of a special intelligence staff. He was mustered out on August 10 last, soon after Winfield R. Sheehan, general manager of Fox Film Corporation, had offered him the post of managing director of the London subsidiary. Lieutenant Hall left for England on Saturday November 15.

GOLDWYN ENGAGES E. MASON HOPPER

E. Mason Hopper, well known director with a long list of successes to his credit, has been engaged by Goldwyn Pictures Corporation to direct the Booth Tarkington Edgar Comedies, which are to be produced at the Culver City studios in two-reel installments. Scenarios for the Edgar stories, in which the famous interpretor of boy characters brings his newest creation to the screen, have been written by Mr. Tarkington and production plans have progressed to a point where the filming of the comedies can be started as soon as the cast is selected.

ELABORATE SETTINGS IN RUTH ROLAND SERIAL

Special settings and unusual locations abound in the forthcoming Pathe serial, "The Adventures of Ruth," of which Ruth Roland is producer, author, supervising director and star. This production, which will be released on December 28, is the first to come from the newly organized Ruth Roland Serials, Inc.

In offering her first production, Miss Roland has spared no expense in the matter of staging it on the scale of a feature. Her long experience in the serial field has taught her that no matter how thrilling the story or how excellent the star and cast, the production as a whole suffers unless its settings are of such a nature as to be distinctive.

Breezes from the Windy City

By James S. McQuade

ADOLPH ZUKOR ATTENDS WEDDING IN CHICAGO OF REALART SALES REPRESENTATIVE TO HIS NIECE

A WEDDING in which filmdom will be particularly interested took place in the Crystal room of the Blackstone Hotel, Wednesday evening, November 12. The contracting parties were Max Warren Roos, son of Mr. and Mrs. J. Roos, of Milwaukee, and Miss Philippa Kohn, daughter of Mr. and Mrs. Samuel Kohn, of Chicago.

The bride is a niece of Adolph Zukor, of Famous Players-Lasky, who came on from New York for the occasion, accompanied by Mrs. Zukor and their son Eugene, and daughter, Mildred. The Zukor party included Marcus Loew, who was also an invited guest. The New York party also included Morris Kohn treasurer of Realart, and his sons, Ralph and Norman, relatives of the bride, Ralph Kohn being Realart's secretary.

Rabbi Stoltz, of Chicago, conducted the marriage ceremony and at its close dinner was served, after which dancing followed until midnight.

The groom has been sales repreeentative in Realart's Chicago office since August 23, and is an estimable and promising young man.

Zukor and Loew Go West

Among the guests, in addition to those already mentioned, were Mr. and Mrs. Aaron J. Jones, Mr. and Mrs. Peter J. Schaefer, Adolph Liniek, Mr. and Mrs. Max Goldstein and three daughters, Mr. and Mrs. Nate Ascher, Judge Sabath, Judge J. P. McGoorty, Harry W. Willard and L. Y. Crump, manager and assistant manager respectively of Realart's Chicago office, who were facetiously referred to during the festivities as "the Realart officials."

Messrs. Zukor and Loew left for Kansas City the following day on their way to the West coast. It has been hinted that other stops may be made during the journey.

Who knows but that the indefatigable Mr. Loew may have a further surprise in store, in the near future, regarding the picture theatres he secures during this pleasure trip!

Universal Adopts Zone Publicity System

Harry Rice, director of publicity and exploitation for Universal, spent a day in this city last week. While here he promoted George De Kruif, publicity manager of the Chicago office, to the position of district publicity director for Wisconsin, Illinois and Indiana.

The entire country has been subdivided into ten publicity zones and Mr. De Kruif's appointment is the first. This district (or zone) system will relieve the New York office of local supervision and will tend to greater efficiency, as each zone publicity director is in thorough touch with the trade conditions in his district.

The plan is intended to concentrate greater attention on publicity in the smaller towns and in exploitation for the smaller exhibitors, who are said not to have been receiving the necessary attention and encouragement in the past.

Mr. Rice while here informed himself thoroughly on what is being done in the Chicago office for the holiday season in the matter of publicity and exploitation and was much pleased with conditions. He desires to draw special attention to the fact that Universal has full-time exploitation representatives in all exchanges, who devote themselves exclusively to the interests of exhibitors.

"A Jungle Gentleman" Makes Hit

Abe Stern, treasurer of the Century Comedy Company, whose product is released through Universal, spent several days in the city last week. He brought with him from New York the first two reel comedy in which "Mrs. Joe Martin" appears, entitled "A Jungle Gentleman," for a pre-showing at Universal's private projection room. The comedy, which was well received by Chicago exhibitors, was also given a private showing in Milwaukee, where it scored a hit with the exhibitors in attendance.

Mr. Stern accompanied Carl Laemmle from New York to French Lick Springs, where both men will take a week's rest.

Cecil De Mille Visits Chicago

Cecil B. De Mille, well known director general of the Lasky forces of Famous Players-Lasky, stopped over in Chicago last week on his way to New York from the Coast. Adolph Zukor was in the city at the time and the stop-over was made to hold a short conference with him.

In the De Mille party were Miss Jeanie Macpherson, his scenario writer; a producing manager and other aids. Mr. De Mille's visit to New York is for the purpose of holding a business conference with the officers of his producing company.

Changes in Vitagraph's Chicago Office

Fred C. Aiken, one of America's best known exchange managers, took hold of the management of Vitagraph's Chicago office, Monday, November 10, succeeding E. F. Tarbell, who has been promoted to the position of division manager, with headquarters in Chicago.

T. E. Delaney, formerly assistant manager of the Chicago office, will take charge of the Milwaukee office of the company, temporarily, and it is expected will be appointed manager of an important branch office about the end of the year.

C. R. Lindau, formerly booker in Vitagraph's Chicago office, has been appointed assistant to Mr. Aiken. Mr. Lindau had long experience with George Kleins and is a coming young man.

Balaban & Katz Name Theatre "The Capitol"

Balaban & Katz have decided to name their forthcoming theatre, on North State and Lake streets, the Capitol. This theatre will be the largest and most costly of all their houses and their executive offices will also be in the structure, so that the name is peculiarly appropriate. The building, site, etc, will represent an investment of $4,500,000. The Capitol will seat 5,000 persons. Construction will begin early next Spring.

MOORE HAS BIG PAINTING OF "EVANGELINE"

So greatly impressed was he with the magnificence, beauty, artistic development and poetic atmosphere of the William Fox screen adaptation of Longfellow's "Evangeline," that Tom Moore, proprietor and manager of Moore's Theatre in Washington, during the run of that production at his house placed an order with one of the National Capital's foremost artists to paint the central figure of the picture in heroic size for his theatre.

This painting now completed and done in beautifully blended colors, true to the life, has been placed in Moore's Theatre in a prominent place. A gold frame sets off the striking coloring of the painting.

"EASTWARD HO" SECOND RUSSELL FEATURE FOR FOX

William Russell's second Fox feature, "Eastward Ho!" about to be released, is a picture in which comedy and pathos are well balanced. The story is by William McLeod Raine, and Director Emmet J. Flynn has made an excellent feature from it. Besides the star, the cast includes Lucille Lee Stewart, Johnny Hines, Charles A. Stevenson, Mary Hay, Robert Cain, Ralph Delmar and Colin Chase.

It is a picture of the West and the East. The plain, the cabin, the home of a New York millionaire, Riverside Drive, the den of the leader of the underworld, the slums all are pictured in this entertainment.

LOEW CONTRACTS FOR LLOYD COMEDIES

One of the biggest contracts ever signed for motion picture comedies was entered into last week by the Marcus Loew Circuit when Joseph Schenck, acting for Mr. Loew, booked the entire series of two-reel Harold Lloyd $100,000 comedies, beginning with "Bumping Into Broadway." A minimum of not less than sixty-five days' bookings is guaranteed the Lloyd comedies in the twenty-seven theatres in the Metropolitan district.

UNIVERSAL DEVELOPS PUBLICITY PLAN WHICH WILL CREATE DISTRICT SUPERVISORS AND KEY CITIES

A YEAR ago this month national, publicity-exploitation service at the producers' expense was inaugurated by Universal. Within a year the Universal publicity organization has grown from two men to thirty-seven. After a year's experimenting and investigation a new plan for the handling of Universal publicity has been announced by Harry Rice, Universal's publicity director. The plan will become effective within the next six weeks. It will create ten district supervisors in the country, each with three to five assistants in the neighboring cities. All of the ten supervisors will be in constant touch with the New York office.

"Open Door" To The Exhibitor

Each will receive direct from the New York office information and material the same as has been the custom in the past. The district manager will receive a similar copy and will instruct his assistants as to placing the publicity.

Each of the ten district managers will make a trip monthly over his entire territory making personal calls on newspaper offices and exhibitors. Exhibitors in each territory will be asked to call upon the Universal service man at any time for any purpose whether it be exploiting a production or selling tickets in the box office.

There will be ten key cities, nine in the United States and one in Canada. With the exception of the Canada office each of the key cities will be related through the district manager to other cities in the same vicinity. The assistants to the district managers will be located in the branch city offices.

WRITE MUSIC FOR CHAUTARD PRODUCTION

Dr. Huge Riesenfeld, director of the Rialto and Rivoli theatres, New York, has been commissioned by Isaac Wolper, president of the Mayflower Photoplay Corporation, to furnish musical settings for "The Mystery of the Yellow Room," an Emile Chautard production. Realart Pictures Corporation is having the music published and will distribute it as part of the exhibitor service on this production.

"YANKEE DOODLE" BOOKING FAST

The Sol Lesser Exchange reports that "Yankee Doodle In Berlin" and the Mack Sennett Bathing Girls has not dropped in its popularity, and in fact is going still further in the breaking of records. The attraction has now started playing the bigger houses in Long Island and adjacent territory, in most cases on a percentage basis.

At the Grand Opera House, Thirty-fourth street Theatre, New Atlantic Theatre, Brooklyn, this attraction has turned thousands away, and many houses are now arranging for repeat dates.

The Sol Lesser Enterprises also reports the sale of this attraction for Maryland, Virginia, and District of Columbia to Sydney Lust, of the Super Film Attractions, Inc., of Washington.

Metro Buys Ibanez Novel

PURCHASE of the screen rights to "The Four Horsemen of the Apocalypse," by the popular Spanish novelist, Vicente Blasco Ibanez, is announced by Metro.

Options have been obtained by Metro on several others of the author's works which have been published in English. Negotiations for "The Four Horsemen of the Apocalypse" were concluded upon the return of Richard A. Rowland, Metro president from a tour of inspection to the studios of Soreen Classics, Inc., at Hollywood.

Metro was impelled to the purchase of the Ibanez novel by a popular demand made upon it by exhibitors. Recently the company announced that it would purchase any story which exhibitors requested. Hundreds of suggestions were received, but Ibanez's novel headed most of the lists and was missing from only several.

LUCY COTTON SIGNS WITH INTERNATIONAL

Lucy Cotton, favorite of the screen and stage, who appeared for two years in the Broadway success, "Turn to the Right" and scored last year in "Up in Mabel's Room," has signed a long term contract with the International Film Company, it has been learned, and will play leading roles in Cosmopolitan Productions, filmed after the stories of popular authors, the screen rights of which are owned by the Hearst publications.

"MIX FOR SHERIFF" BUTTON CAMPAIGN A SUCCESS

The campaign instituted by Fox Film Corporation to inform the public of the candidacy of Tom Mix for sheriff has been successful. One phase of the campaign which has brought forth a remarkable expression of the popularity of the star is the issuance of the Tom Mix button.

The demand for "Tom Mix for Sheriff" buttons has been so great that the Fox exchanges have had difficulty in obtaining a sufficient quantity. One showman maintains that Mix could be elected sheriff of any county in the United States if the Fox star's popularity may be used as a criterion.

BAILEY MADE HURD'S ASSISTANT

The appointment of H. D. Bailey as assistant to Earl Hurd, supervisor of cartoons for the educational department of Famous Players-Lasky Corporation, was announced this week. Mr. Bailey goes to Famous Players after years of experience as manager of the cartoon department of the Bray studios, where he supervised production of animated cartoons, commercial, industrial and educational films.

BENJAMIN BAIL PROMOTED TO CAMERAMAN

Benjamin Bail, who assisted in the photographing of "Evangeline," has been appointed full cameraman, and will photograph the next feature which R. A. Walsh is to direct for Fox Film Corporation. Bail has spent eight years in the laboratory and on the studio floor, and has studied his work from all angles.

SILENCE, WATCHFUL WAITING AND DOUBT. AS EXHIBITED BY OLIVE THOMAS, FOR HER NEXT SELZNICK PICTURE "OUT YONDER"

ANN LITTLE AND JACK HOXIE IN ARROW'S "LIGHTNING BRYCE"

Sennett Finishes Super Comedy

MACK SENNETT is just completing his latest special super-comedy production and as soon as it is finished, which will be in about two weeks, E. M. Ascher, Mr. Sennett's representative, will leave Los Angeles for New York with a print to arrange for the premier showing at one of the Broadway theatres. It is probable the production will be shown simultaneously in New York and Los Angeles.

This is the fourth multiple-reel picture produced by Sennett, the others being "Tillie's Punctured Romance," "Mickey" and "Yankee Doodle in Berlin," all of which made and are making big money for exhibitors. The new Sennett comedy will probably be five reels in length. The title has not yet been announced.

In the new Sennett comedy production all the Sennett comedians appear. In addition, the trained animal actors which are a feature of the Sennett comedies have prominent parts, and new animal actors make their first appearance on the screen.

This production is the first of the series of multiple-reel productions which Mr. Sennett will make, although he will continue to produce his regular release comedy features. The Sennett plant is being enlarged in order to provide for the productions.

PRINCE OF WALES SEES FAIRBANKS FILM

Edward, Prince of Wales, deviated from the routine of his tour Sunday, November 9, when he requested that the day be spent at White Sulphur Springs and that he be allowed to choose the program of rest and recreation. Included in his program was the request that he see a regular American motion picture show.

W. B. Hines, manager of the hotel which was turned over to the Prince and his party, is said to have learned that one of Edward's favorite screen stars was Douglas Fairbanks. After hurried wires to and from the executives of the United Artists Corporation in New York and the Washington branch, a print of "His Majesty the American" was rushed to the hotel and projected.

THE MIX SPECIAL EN ROUTE TO PRESCOTT FOR "CHINATOWN"

ABRAMS TALKS TO HIS MANAGERS

At a conference of the executives and sales managers of the eastern branch offices of the United Artists Corporation in New York, Hiram Abrams explained some of the important features that will mark the future plans of the corporation.

A conference of the remaining sales managers will be held in Denver with Mr. Abrams and Ralph Proctor, within a few weeks. The sales managers who attended the recent conference were William Jenner, of Boston; A. C. Berman, of Toronto; Cresson E. Smith of Chicago; Robert J. Churchill, of Detroit; C. S. Trowbridge, of Philadelphia; Carlos Moore, of Pittsburgh, and George F. Lenehan, of Washington, D. C.

"MIDNIGHT BRIDE" HAS STRONG DRAMA

One of Vitagraph's first releases in 1920 will be "The Midnight Bride," which has just been completed by Gladys Leslie. Based on "The Marriage of Little

CHARLOTTE WALKER TO STAR IN AMERICAN'S "EVE IN EXILE"

Joanne Sterling," a magazine story by Charles Stokes Wayne, it affords Miss Leslie another opportunity to demonstrate that her talents do not run entirely to comedy. As Jeanne Sterling she has quite the best role selected for her since Albert E. Smith, president of Vitagraph, gave her a serious part in "The Girl Woman." William J. Humphrey directed the picture.

ELABORATE BALLROOM SCENES STAGED AT HOTEL

With 100 handsomely gowned women to support the ten leading players, Robert B. McIntyre and Paul Scardon staged an elaborate series of ballroom scenes at the Hotel Astor, New York, recently, for the Leroy Scott production of "Partners of the Night." More scenes of hotel life were taken the following night, with Paul Scardon directing.

"Partners of the Night" is a story of New York life and was thoroughly selected as the first eastern production by Goldwyn. The cast is composed of Finna Nesbit, William B. Davidson, Emmett Corrigan, William Ingersoll, Vincent Coloman, Frank Kingdon, Tenny Wright, Lew O'Connor, Ed Boulder and Mario Majeroni.

"THE SUSPECT" SCHEDULED FOR RELEASE

Vitagraph will release one more Anita Stewart feature before the end of the year, "The Suspect." It was written by H. W. J. Dam, and the scenario made by S. Rankin Drew, who was killed in France during the war and who was a son of Sydney Drew, a one time Vitagraph star who died recently.

McINTYRE HEADS GOLDWYN PRODUCTION DEPARTMENT IN THE EAST; SCOTT STORY TO BE FIRST PICTURE

THE Goldwyn Pictures Corporation has acted quickly in its recent decision to make pictures in the east as well as in Culver City. The officials of the company have appointed Robert B. McIntyre production manager in the east, and he is now busily engaged in arranging details for the first eastern Goldwyn production since the company established its California plant. The picture which has been selected is "Partners of the Night," by Leroy Scott.

Mr. McIntyre returned last week from a three months' trip to the coast, where he has been studying Goldwyn production methods, with a view to applying them to his work here. Previous to Mr. McIntyre's association with Goldwyn he was with World Film for more than six years.

At present plans for the production of "Partners of the Night" are going ahead rapidly, and Mr. McIntyre has almost completed assembling his working staff and cameramen.

As the Goldwyn company has come to no definite arrangement as to the location of its eastern plant, the picture that is about to go into production will be "shot" at the Biograph studios in the Bronx. A staff of carpenters has been at work for the past week and a half erecting elaborate interiors. The exteriors are to be made in the streets of New York, along the water front and in the outlying country districts. The production offers nine stellar parts.

A CHARMING SCENE FROM A. H. FISCHER'S "THE RED VIRGIN"

BRENTWOOD TITLES SELECTED WITH CARE

The Brentwood management attaches unusual importance to the main titles of the pictures which it releases through Robertson-Cole. Speaking of this matter to an official of the Robertson-Cole Company, L. C. Haynes, Brentwood's president, has pointed out this fact.

"We are shortly sending forward," said Mr. Haynes, "prints and negatives of a picture in which Claude H. Mitchell has directed ZaSu Pitts and a strong supporting cast. The story is that of a girl of the most sincere unselfishness who does not believe in submitting to harsh conditions, and in consequence of her pluck and resource wins over almost insuperable difficulties.

"Where There's a Will There's a Way" does not only reflect the theme of the story of this picture, but is also a motto which lends itself to optimism and to publicity.

"Again in the picture which Henry Kolker is directing with Mahlon Hamilton and Betty Blythe in the leading parts the story deals with the influence of the motto, "Probity in business, fidelity to family," upon a family.

"We have named this picture "The Third Generation," believing this to give scope to the imagination and to suggest that it is not really until the third generation that the real American is established and the ideals and solid strength which he may have drawn from his alien ancestors are shaken down and adapted to his environment in this country."

GRACE DAVISON AND CONWAY TEARLE IN "ATONEMENT"-PIONEER

Goldwyn Invading Italy

ALTHOUGH the European market has not yet returned to pre-war conditions, it appears from reports submitted by foreign correspondents and from a survey of the Italian trade papers that Goldwyn pictures are offering strong competition for the product of the Italian studios.

Never in the history of the distribution of American photoplays in Italy has so much advertising space been devoted to the output of an American company, according to Arthur Ziehm, who handles the foreign field for Goldwyn. This company is virtually the only "outsider" to break into one of the most difficult yet lucrative of markets.

"As picture men realize," Mr. Ziehm said in an interview this week, "the Italian producers have fought persistently to exclude the product of other countries. Up to a comparatively recent date they have been successful in the main, and even at the present time Goldwyn is the only company that has succeeded in breaking through the barrier with any consistency."

In support of his statement, Mr. Ziehm showed recent issues of five Italian trade papers, all of which carried pages of announcements concerning Goldwyn stars and pictures.

SCHWARTZ TO BUILD 3000-SEAT HOUSE

A. H. Schwartz of Brooklyn has purchased the property bounded by Coney Island avenue and Kings Highway, upon which he will erect a modern theatre, with a seating capacity of 3,000.

NORMA TALMADGE POSES FOR SELECT'S "ISLE OF CONQUEST"

New Customs Regulations Save Importers Money

THE President has signed the new customs regulations dealing with the depreciated currency of Germany, Austria, France, Italy and other European countries. The regulations provide that duties shall be assessed on the value of the currency as shown by a certificate of depreciation made out by the consul at the shipping point.

Heretofore, depreciation has been arrived at as a result of a comparison between the depreciated currency and the standard currency. It frequently happens, for instance, that the paper money of a foreign nation will show depreciation when compared with the gold standard.

In this way Italy has acknowledged a depreciation in its paper currency and American consuls in that country certify the lira as worth 80 per cent as compared with the standard currency and duty is assessed accordingly. On the other hand, the French and German governments decline to officially admit that there is a depreciation with respect to their currency and so the practice of our government in arriving at values must be changed.

Hereafter, the method will be to determine the number of marks, francs or lira, as the case may be, that may be bought for one American dollar. The value of the mark before the war was approximately 24 cents. Now it is worth less than 3 cents. Therefore, the certification would show that approximately 35 marks can be so purchased and duty will be collected on that basis instead of on the basis of 4 marks to the dollar.

Text of the Regulations

There are no American consuls now in Germany so that the certificates will be accepted if signed by a consul of a friendly nation or by two reputable merchants in Germany.

The text of the regulations is as follows:

"When the price or value of merchandise obtained by purchase shipped pursuant to an agreement of purchase, or consigned for sale in the United States is expressed in the invoice in a currency which is depreciated as compared to the corresponding standard coin currency, a currency certificate must be attached to the invoice showing the percentage of depreciation as compared with the corresponding standard coin currency and the value in such standard coin currency of the total amount of the depreciated currency stated in the invoice. This certificate should show, not the value of the depreciated currency in money of account of the United States, but its value in the terms of the standard coin currency in comparison with the currency stated in the invoice is depreciated.

Exchange Value as Compared to Currency

"If for any reason the consul is unable to certify that the currency of the invoice is depreciated as compared with the standard currency and if the currency specified in the invoice is exchanged for United States currency in the country of exportation at a rate which is lower than the value proclaimed by the secretary of the treasury, the consul shall attach to the invoice a certificate showing the rate at which such currency is exchanged for United States money in the principal markets of the country on the date of the certification of the invoice and such currency shall be reduced by the collector of customs to United States currency in accordance with the currency certificate.

"In the assessment of duty the currency of the invoice is reduced to the money of account of the United States upon the basis of the values of foreign coins at the date of shipment, as proclaimed by the secretary of the treasury for the first day of January, April, July and October of each year. The date of the consular certification of any invoice shall be considered the date of exportation. In the absence of a currency certificate no allowance will be made by the collector of customs for depreciated currency.

"When an invoice is certified by a consul of a nation at the time of amity with the United States or by two reputable merchants, the currency certificate required by this regulation may be issued by the foreign consul or the two reputable merchants who certify invoice.

"For statistical purposes the currency certificates required by these regulations must be attached to all invoices whether the merchandise be dutiable or non dutiable."

ELABORATE POSTERS ISSUED ON "HELLION"

The American Film Company, Inc., has put out an especially effective and varied assortment of advertising paper on its second big "Flying A" special, "The Hellion," in which Margarita Fisher, George Periolat, and a cast of notables enact Daniel F. Whitcomb's story.

There is a striking twenty-four sheet bearing upon the hypnotic angle of the production. Also included are a one-sheet, a six-sheet and two three-sheets, one of the latter being of the "vision" variety.

AFTER THIS HAIR-RAISING SCENE FROM METRO'S "PLEASE GET MARRIED" NO WONDER VIOLA DANA APPEARS A BIT STARTLED

Are You in the Birthday of Cine Mundial ?

Rubbernecking in Filmland

BY GIEBLER

WE have been on a vacation. We have been resting the Rubberneck. The old neck needed a rest, it was getting listless, like a pair of old suspenders that have lost their pep. It got to be that we could poke the head that ornamented the end of our nock into a studio, and no matter how we cocked the eagle eye for sights, strained the shell-like ears for sounds, or stretched the Rubberneck for news, we missed about half that was going on.

A short time before we checked out for the much needed rest we saw two stars who had changed the color of their hair and didn't notice it; let the fact that an ingenue brought up in Michigan who was talking in a rich s'uthe'n dialect get away from us, and paid for a press agent's lunch--all on the same day.

When an old intellect gets that rusty it is time to call up the dry cleaner.

We didn't go far away. The first week we stepped around in the adjacent scenery a little, but after coming back at the end of the week and facing the bitter fact that no one had missed us, we decided to stick around home after that.

What's the use of going away somewhere if someone doesn't ask you where you've been so you can tell tall tales about your trip? That's what people go away on trips for, isn't it?

The second week we had a gorgeous time. Doing what, do you suppose? Visiting the movie studios.

Sure, I know all about carrying coals to Newcastle, Indiana stuff. Did you ever hear of the head waiter who took a week off, went up to the desk and registered as a guest, then had the time of his life bossing the waiters, kicking about the food and cussing the service?

There is a lot of difference in working at a thing and looking at it as an innocent bystander.

It was fine. I didn't have to cool my heels in anybody's anteroom. If a publicity director was in conference with his boss and he couldn't see me for an hour, it meant nothing in my young life and it would have meant the same if he could not have seen me for a week.

Did Not Have to Do a Lot of Things

I didn't have to beg anybody for photographs. I didn't have to look at any new million-dollar studio built on blue-print paper. I did not have to listen to what a "sassy" lady star said to a speed cop and pretend to believe it. I did not have to rave over any pale blue, pink, or mauve automobiles.

I did not have to work up any artificial enthusiasm over any pet dog or parrot stories; in fact, I listoned to the ravings of no press agents except along about lunch time. Then it was great fun to sit in rapt attention, listening to the recital of the superlative beauty of some new find, and how the director picked her right out of a gang of a hundred extras with his keen glance and wonderful eye, and how she made everyone around the lot, including the stage carpenters, weep at her first try-out.

And when the tale was all told and the usual "Now this is no bunk, and you are getting it exclusive had been said, I would remark in low sweet words that it was great done, but I was not working this week, etc., etc., and then stand off to one side and indulge in ringing laughter while the disappointed and foiled one paid the check and tore his hair in rage.

However, it is all over now, and we are back in the mines, and glad to be back.

Filmland is moving along with the usual dash and spirit, in fact, it is moving a little faster than it has moved for a long time. Production is going ahead in thirty-five different studios, and a hundred and ten different directors, of more or less importance, are making films of more or less ditto. Everybody is happy and everybody is working. It is a mighty poor actor or director that can't pay his alimony these days.

The excitement over what has been referred to as a regrettable incident, a miserable faux pas and several other things, that occurred during the visit of the King and Queen of Belgium, and prevented the royal party from eating dinner in Pasadena, has not died down yet.

Names are still being called, explanations are still being demanded, and recriminations of an acrimonious character are still being made.

When it was known that the King and Queen were to make a four-hour stay in our city, the arrangement committee included five-minute stops at the Ince, Goldwyn and Lasky studios as a part of the entertainment, after which the party was to proceed to Pasadena and take dinner at the hotel with the boh ton and elite of the town.

Could Not Chase the Belgian King

Of course everyone knows that fifteen minutes is ample time in which to inspect three studios, each with an acreage as large as three of four city blocks and a combined working force of twenty companies, but the plan did not work out as per schedule.

The party, with our honorable mayor and his secretary as hosts, made the first stop at Ince's, and right here is a good time to state that Tom Ince did not commit any faux pas. Tom had a nice little program worked out that would allow the royal party to see as much as possible in the brief time allotted to his plant.

But after they had seen that, they wanted to see more. What could Tom Ince do? You can't say "Here's your crown, what's your hurry?" to a king.

He did whisper to Mr. Nye, the government official who had the party in charge, that they were overstaying their time--not that Tom is inhospitable, or anything like that, but because he knew that there were other places to go, and the time was short.

Mr. Nye's reply was "Well, it's their party, let them enjoy themselves," or words to that effect. And along about that time tha "still" man came on the scene and every one had his picture taken.

The King was shot with Tom Ince and without Tom Ince, then the whole party was shot with Tom and without Tom. The laboratories were given the once over, and so it went, until an hour had winged its way into the erstwhile and the coffee was cold as charity over at the hotel in Pasadena.

After the party left Ince's, they drove through the grounds of the Goldwyn plant, which took a little time. Things were further gummed up by stopping at the Chaplin aviation field, where Mildred Harris Chaplin presented the Queen with a bunch of orchids and a very pretty smile.

By that time, time was up altogether, and the party went direct to the train, had lunch in the diner and pulled out for the Grand Canyon.

Of course Padasena was filled with wrath, and Mayor Snyder had one of the most delicate situations of his whole career to face when he arrived at the hotel minus one king, one queen, one prince and various other notables. Pasadena even went so far as to hint that Los Angeles, contrived, conspired and otherwise hatched up a scheme to put one over on them by keeping the distinguished visitors so busy that there was no possibility of

EDITH JOHNSON AND BILL DUNCAN TAKE SERIALS SERIOUSLY

any rival town getting a glimpse of them. But our worthy mayor should not be blamed. Mr. Snyder has been mayor of our fair city lots of times before this and he has always conducted himself as a mayor should. Neither should any blame be attached to Ivan St. John, the mayor's secretary. When Mr. St. John was one of our best known press agents a few months ago, everybody called him Ike and considered him a square guy, above committing, holping, aiding or abetting the putting over of any job or faux pas on anybody.

It was all the fault of the movies for being so alluring, attractive, strange, wonderful, entertaining, delightful, holding, eye-filling, romantic, dramatic, comic, satisfying, etc., etc.

The members of the Royal party, of course, did not realize that they were due at Pasadena all of the time they were at the studios. From all accounts King Albert is too good a sport and too much of a democrat to disappoint a lot of people who were waiting to see him, and no doubt he would have made any sacrifice to his personal desires, even to passing up the delights of a movie studio to keep the appointment--if he had known.

Pasadena "Sot" Against Picture People

The King and Queen were in the hands of the officials in charge of the program, and depended on them for a maintenance of the schedule. Mr. Nye, realizing that the members of the royal party were enjoying themselves, no doubt felt that it would be a most unkind thing to drag them away from what was probably the most interesting spot they had found on their trip.

Pasadena is a nice little town, but somewhat "sot" in its ways. It is particularly "sot" in regard to movie people. Not long ago one of our most progressive production organizations wanted to build a fine big studio in Pasadena, but Pasadena rejected the proposition with coldness, nauteur, and a "We are afraid it would lower the moral tone of our town" attitude.

We feel that Pasadena will be more "sot" against the movie people than ever from now on.

However, this does not prevent us from looking forward to the Moving Picture Directors' Association ball to be given at the Alexandria Hotel on the night before Thanksgiving Day.

HERB JENNINGS OF ALLEN'S DANFORTH THEATRE, TORONTO, USES TOPICS OF PUBLIC INTEREST IN EXPLOITING FILMS

THE palm of praise for the most timely advertising stunts in Canadian moving picture circles should be awarded to Herb Jennings, manager of Allen's Danforth Theatre, a new Toronto photoplay palace. Jennings has been showing his advertising wares for a number of years and he is generally able to seize upon some passing topic or current incident for an advertising theme that will attract novice to his theatre.

Canada is practically the only country in the world where there is no horse racing, and there has been considerable agitation, both for and against, over the subject of an official revival of the turf sport. During the past few weeks, a royal commissioner has been conducting court inquiries into the subject in all large cities from Montreal to Vancouver.

The Horse Racing Question

When Goldwyn's "Lord and Lady Algy" was presented at the Danforth on October 27, 28 and 29, Manager Jennings made a big point of distributing grand stand admission tags of the "Fall Races" at "Epsom Downs." These were a fac simile of the admission badges at a big race track, and had strings and all. On the reverse side of the card was the notice that "This ticket is void if the holder is found conducting a book or is conducting himself in any other way contrary to the laws of the racing meet." The card also bore the advice to "play the sport of kings" and "mix with the aristocracy of the British turf."

Right on top of this, Manager Jennings issued a dancing engagement folder to advertise "Upstairs," a Mabel Normand feature which was described as the "Season's Syncopated Sensation." This folder resembled a dance list, such as is used at private dancing parties, and was headed "Order of Dance Reels." Along the left edge was a column denoting the "First Reel," "Second Reel," etc.

Appealing to Devotees of the Dance

The first reel was designated as a comedy one-step and the name of Mabel Normand was inscribed in the opposite space. The second reel was described as a joy fox trot, the third as a hesitation glide, the fourth as "syncopated blues" and the fifth as the goodnight waltz. Mabel Normand's name was printed in script type in each space opposite. On the reverse side announcement was made that Allen's Danforth Concert Orchestra would provide the melodies with Will F. Handorf directing.

Jennings brought out a dummy ballot paper to advertise the current attractions at the Danforth when a liquor referendum was placed before the people by the provincial government. In place of the liquor subject, there were questions regarding the pictures at the Danforth. For a recent holiday, Jennings distributed a folder advising the people to observe a "safe and sane holiday" by attending the theatre. This came at a time when the people were talking about eliminating fireworks.

First to Advertise Children's Shows

Jennings was also the first to advertise children's shows, when the Ontario government passed a law permitting the admission of children to special shows or holiday afternoons. This announcement came in the form of a handsome blotter which was distributed at all schools. On the occasion of the recent visit of the Prince of Wales to Toronto, Jennings reproduced a popular portrait of the heir to the British throne on a special program booklet.

"The Birthday BOOK" Ciné Mundial for January

COLORFUL SHOTS FROM "LASCA," THE UNIVERSAL PRODUCTION STARRING FRANK MAYO AND EDITH ROBERTS

Dealings in the Open Market

INDEPENDENT STATE RIGHTS EXCHANGE MEN TO FORM DISTRIBUTING COMPANY, SAYS LOUIS COEN

ORGANIZATION of a $1,000,000 distributing company by a group of independent state rights exchangemen, who will buy any big pictures offered in the market for distribution throughout the United States, will soon be perfected, according to Louis Coen, general manager of the Theatre Owners Corporation, who has just returned to Minneapolis from a conference in Chicago.

Mr. Coen said it is a splendid plan of those behind the project to encourage independent producers to make big pictures, and that the new organization will be in a position to buy from the independent producers just as quickly as their productions are available.

"The producers will not have to go around the country peddling their pictures if they are worth while," said Mr. Coen. "There will be somebody on the job ready to snap up a good picture whenever it is put on the market."

The state rights men interested in the new organization will have a meeting in New York some time in December, when plans will be perfected, according to Mr. Coen.

Sol Lesser, who has been mentioned for president, he said, will come forth with further particulars regarding the new organization in the near future. Mr. Lesser was among those who attended the recent conference of state rights men in Chicago.

MANY SALES ON "THE LURKING PERIL"

"The Lurking Peril," a sixteen-episode serial featuring Anne Luther and George Larkin, is now being offered the independent exchanges by the Arrow Film Corporation. W. E. Shallenberger, president of Arrow, reports that 68 per cent of the United States territory has already been sold on this serial.

The following sales are recently reported: For New York City, state and northern New Jersey, to the Pioneer Film Exchange, 126 West Forty-sixth street, New York City; for the New England states, to the Arrow Film Exchange, Sam Grand, manager, Boston; for eastern Pennsylvania and southern New Jersey, to the Arrow Film Exchange, Ben Amsterdam, manager, Philadelphia; for Ohio, Michigan and Kentucky, to the Standard Film Exchange, Cleveland; for Georgia, Florida, Alabama, North and South Carolina, Louisiana, Mississippi and Tennessee to the Southeastern Pictures Corporation, Atlanta and New Orleans; for Delaware, Maryland, District of Columbia and Virginia, to the Liberty Film Exchange, Sam Flax, manager, Washington.

WARNERS BUY SELIG ANIMAL SERIAL

The mystery of the distribution rights of Colonel Selig's animal serial, "The Lost City," has been solved. It is authentically announced that Warner Brothers have secured the American and Canadian distribution rights, the foreign rights being controlled by the Export and Import Company.

The serial, which has been under production at the Selig studio in California, is claimed to be the greatest of its kind ever made. Juanita Hansen is being starred with George Chesebro Hector Dorn and Frank Clark in her support. E. A. Martin is the director. "The Lost City" will be sold on a state right basis.

GRACE DAVIDSON WORKING ON PIONEER FILM

Under the direction of Charles T. Horan, Grace Davidson and her company are now in their second week of production work at the Plimpton studios on the outskirts of New York City.

In the making of this picture no time limit was put upon Director Horan. It is expected that several weeks will elapse before the picture is finished. Details of the story are being kept a secret.

FORD BUSY ON ORIENTAL SERIAL

Following what he says is the first real vacation he has had in years, Francis Ford, with the successful launching of his latest Burston serial, "The Mystery of '13," to spur him on, is busily engaged in production preparations for a third to be made under the supervision of Louis Burston, president of Burston Films Inc. Present plans are for an Oriental serial.

Mr. Ford will again appear as star, also having charge of the direction. Negotiations are under way for a large cast of principals, headed by Ella Hall playing opposite Francis Ford.

"LIGHTNING BRYCE" NOW PRACTICALLY SOLD OUT

The Arrow Film Corporation reports the sale of its serial, "Lightning Bryce," featuring Ann Little and Jack Hoxie, for the territory of Ohio, Michigan and Kentucky, to the Standard Film Company, of Cleveland.

"Lightning Bryce" has been sold to the leading exchanges of the country, and from indications this serial will play in houses that have never before run serials. For instance, the serial is playing in a downtown house in Milwaukee that heretofore would not run serials.

A telegram just received by Arrow from this theatre says that it played to 546 paid admissions more than on any previous day in the history of its business, with "Lightning Bryce" as its star attraction.

This serial has now been sold for the world rights to practically every territory. The fifteenth episode has just been finished.

PUBLIC SEES "FOR THE FREEDOM OF IRELAND"

It is a curious happening in connection with the initial showing of the new picture, "For the Freedom of Ireland," which occurred at Orchestra Hall, Chicago, on Monday evening, November 10, that no one connected with the moving picture industry was invited to see the picture.

The showing was exclusively for people of Irish descent. More than 2,500 people packed into the theatre.

The film will be completed in its entirety at the Los Angeles studios of the Capitol Film company, where on November 19 Eamon DeValera will pose for a series of special pictures which will form its conclusion.

NOW EXPLOITING "GIRL OF THE SEA"

"Girl of the Sea," the fifth moving picture featuring submarine photography and made by the use of the Williamson Submarine Photographic Apparatus, supervised by J. E. Williamson, has been completed after six months of difficult work and is now ready for exploitation. Its four predecessors are "Twenty Thousand Leagues Under the Sea," "The Williamson Submarine Expedition," "The Submarine Eye" and "The White Heather."

In this spectacle Betty Hilburn and Chester Barnett are surrounded by an unusually strong cast. The story is laid principally in the West Indies.

SANFORD-McHENRY PARTNERSHIP DISSOLVED

The partnership heretofore existing between F. M. Sanford and L. C. McHenry has been dissolved. Mr. Sanford assumes entire charge of the New York office at 126 West Forty-sixth street, including the business conducted under the trade name of Film Specials, and announces that Film Specials has purchased the world rights and will at once release a series of entirely new ones and two reel comedies featuring Ben Turpin, Gertrude Selby and Harry Fox.

A contract for the exclusive distribution of these comedies on the state rights market has been closed. The producers are G. M. Anderson and the Macdon Comedy Company.

MYNA CUNARD TO APPEAR IN WESTERNS

The Frohman Amusement Corporation has contracted with Myna Cunard for a period of three years to star in two-reel Western productions and features.

There will be twenty-six two-reel productions and two special features released during the year 1920 starring Miss Cunard. It is expected that the first attraction will be released December 20, but whether by the state rights market or through an established exchange organization has not as yet been decided.

Corinne Griffith, Vitagraph Star Whose Gowns Are a Feature of "The Climbers"

Starts New Serial

WORD has been received from the West Coast that Elmo Lincoln has started work in another serial with the tentative title of "Fighting Through." He recently completed a serial "Elmo the Mighty" and a special feature subject known as "The Beach-Comber."

Lincoln is being directed by the well-known serial director, J. P. McGowan, and the first episodes are being made in the studios of A. and J. Stern, on the Great Western Producing Company lot.

Comedy production on the Stern lots is not lagging. Five comedies to be released this month are "A Tight Fix," featuring Charlie from the Orient, a Chinese comedian; "Brownie's Doggone Tricks," a Century comedy featuring the trained dog Brownie and directed by Vin Moore; the Fred Fishback monkey comedy featuring Mrs. Joe Martin and titled "A Jungle Gentleman"; "Oh You East Lynn," featuring Lois Wilson, and a Century release, "African Lions and American Beauties."

Balk Film Robberies

HOLD-UP men in Cleveland are now specializing in theatre robberies, it seems. Following the unsuccessful attempt to blow the safe in the U. S. Theatre on Woodland avenue, burglars attempted a daring daylight holdup at the Liberty Theatre. Two negroes went into the office at 10 a. m. and at the point of revolvers ordered Manager Goodale to open the safe.

Goodale started an argument and while doing so the porter walked into the office in the rear of the holdups. They turned and started to run out, while Goodale left by another door. He got a policeman and began to chase through the boulevard section. They caught one of the would-be robbers, and from him they learned the names of the other ones, also a look-out. The police caught them.

Another robbery in the Gaiety Theatre was frustrated when the burglars who entered to steal the safe awakened two children sleeping overhead, and the robbers left in a panic.

ANNOUNCES HAMPTON SPECIAL FOR DECEMBER

As the picture house patronage approaches its high watermark level for the year W. W. Hodkinson announces the second Benjamin B. Hampton-Great Authors' production, "The Sagebrusher," by Emerson Hough for December prerelease engagements in twenty of the country's largest cities.

The picture has been in the works for five months, during which time Emerson Hough has been in constant association with the producer at the Los Angeles studios.

"The Sagebrusher," besides being a story of love and faith that will cause thousands of screen fans to rank it as one of the screen's big productions, is a picture of action and thrills. The subject features Roy Stewart, Marguerite de la Motte, Noah Beery, Arthur Morrison, Betty Brice, Gordon Russell, E. N. Wallock, Thomas O'Brien and Aggie Herring. Edward Sloman was the director.

NEW PATHE SERIAL SCHEDULED

Making good its promise of early last summer to provide exhibitors with big serial offerings, Pathe Exchange, Inc., announces the release Sunday, December 28, of a new fifteen-episode production, starring Ruth Roland, and entitled, "The Adventures of Ruth."

"ELIZA COMES TO STAY" IS PURCHASED BY METRO

H. V. Esmond's sparkling comedy, "Eliza Comes to Stay," is announced by Metro as the latest addition to the list of notable plays and novels purchased by the corporation for production by Screen Classics, Inc. With the completion in New York of negotiations for screen rights to the Esmond play, Maxwell Karger, Screen Classics, Inc., director general in charge of all production at the Metro studios in Hollywood, decided that "Eliza Comes to Stay" will be Viola Dana's next starring vehicle to follow her present play, "The Willow Tree."

LE BARON BECOMES EDITOR FOR COSMOPOLITAN

William Le Baron, formerly managing editor of Colliers Weekly, author of "Apple Blossoms" and other stage successes, and one of the best known magazine men in the country, has become editor of Cosmopolitan Productions, and will hereafter pronounce the final word on the feature film output of William Randolph Hearst.

Shortly before resigning from Collier's to join the Hearst forces, Mr. Le Baron created the book and lyrics of the opera, "Apple Blossoms," the current success at the Globe.

Effective Exploitation at Low Cost

DEMONSTRATING that record breaking business can be brought about by exploitation devoid of the expense of billboard space, advertising in newspapers and the cost of printed matter, Harry Carter, manager of the Mary Anderson Theatre, Louisville, recently scored the biggest success in the history of his theatre by promotion costing less than a half-page newspaper "ad."

"How long are exhibitors going to continue to stick to the road of most resistance," asks Mr. Carter. "How long are they going to believe that exploitation is spending money with newspapers and billboard agencies? When are they going to see that the biggest business is brought about by brains, and not big type?

"Not that I don't believe in display space and billboards," explained Mr. Carter. "There is no more enthusiastic exhibitor in the world than myself when it comes to making a big spread. But I maintain that this cost is only justified when an exhibitor is unable to think of a novelty method of putting his picture across."

Exhibitors Did Not Take Kindly to Scheme

Mr. Carter's method of putting over his special attraction was discouraged by exhibitors in every section. "It's no cinch" says Mr. Carter, "when a manager is confronted with the problem of making a success by following the path of other exhibitors or by making his greatest success by following his own convictions. Throughout this district I saw how other exhibitors had been putting over "Back to God's Country," the Curwood-Carver production distributed by First National, by breaking records in the use of display matter, billboard space and many other things.

"That was the positive method of putting the picture over. It was my idea that 'Back to God's Country' is an exploitation picture and one that does not need worn-out methods. I got a hunch and I stuck to it."

An educational competition for school children conducted under the auspices of the Louisville Post was probably the most novel part of Mr. Carter's promotion scheme. Incentives were offered for the children who drew the best pictures and wrote the best short stories about any animals in "Back to God's Country." This idea was launched three days in advance of the first showing of the picture and complimentaries were offered for answers. So many responses to the idea were received that it was necessary to double the original allowance of complimentaries.

The great amount of local interest aroused in the work of the children was climaxed when Manager Carter after a hunt among local dog fanciers, found two Great Dane dogs similar to Wapi. A parade consisting of the two dogs and sign bearers advertising the picture was staged amid the keen interest of Louisville people, who were struck with admiration for the dogs.

Effective Exploitation at Low Cost

"This exploitation cost practically nothing," said Mr. Carter. "Even the opening show broke all records for one day in the history of the house. I didn't use a single piece of paper and this in itself set people to wondering. The Evening Post kindly printed names of the children and co-operated enthusiastically. It was due to their support that the affair was one of the most successful of any of like nature we have ever conducted.

"The central thought that appeals to me, however, is the fact that this proves exhibitors are not obligated to buy all the newspaper and billboard space in the world in order to put over an attraction. There is a cry today among the most progressive exhibitors for exploitation methods that not only save money, but that make it possible for the exhibitor to make more money, pay more to the distributor and enable the producer to make better pictures. There is an unpardonable expense today for useless and unwise exploitation which I contend is the life-blood of the showman when used right. There cannot be too much exploitation, but the exhibitor can pay too much for it. The exploitation expert of today is the man who can devise an inexpensive method of putting a picture over; not the man who finds out the most expensive method of getting a crowd into the theatre. "Back to God's Country" is a picture that can be put over either by sensational methods that cost money or novel methods that are inexpensive and capable of increasing exhibitor profits. I'm going to exploit every picture that is worth it, but I'm going to get results as cheaply as possible."

Oh Boy—the Morning After!
May Allison in the Big Metro Production "Fair and Warmer"

Exhibitors Must Organize for Sabbath

By Sydney S. Cohen,

President Motion Picture Exhibitors League

State of New York.

THE campaign to restore to the people their ancient right to recreation on Sunday after church hours shows good progress as was evidenced by the results in the recent elections wherever Sunday pictures had been an issue.

To break down the barriers still remaining--and they are neither few nor small--a systematic campaign of national scope is absolutely necessary. Just as the fanatics have a national headquarters in Washington which directs their various campaigns and methods of propaganda, the exhibitors must have a campaign committee national in scope and character. This committee must be ready at all times to lend assistance to any exhibitor who is threatened by the Sabbatarian zealots or who wants to force the public officials to recognize a strong sentiment in favor of rational recreation on Sunday after church hours.

Dolly Spurr Fought Singlehanded

Take the case of that brave little woman Miss Dolly Spurr of Marion, Ind. She was left to conduct her Sunday opening campaign entirely on her own wit and her own resources. All the time she was fighting the battle of the exhibitors of the whole country. It would be easy to mention scores of other cases where the individual exhibitor was forced to battle singlehanded against a well-financed and unscrupulous opposition. I hope and I have every reason to believe we will soon have a national organization which will carry out literally the motto of the Cleveland Exhibitors Association: "An Injury to One is the Concern of ALL."

There are two ways in which we can approach this problem:

First--Through an appeal to the courts and
Second--Through an appeal to the lawmakers.

Praise For New York State Courts

As to the first: I want to call attention to the fact that the courts have within the last year or two shown a marked inclination to differentiate between the motion picture and the regular theatrical performance--always in the favor of the pictures. In our own State of New York the first breach in the ranks of the fanatics was made by the courts. The courts helped us to sustain public sentiment and eventually the Legislature was forced to follow the courts. Data and statistics we have collected show plainly that other states than New York tend to regard the blue laws as applied to motion pictures with disfavor and disapproval. There will be legislative sessions this year in various states and we must fight for the rights of the people to have decent and wholesome recreation on Sunday after church hours.

A Fight For the Good of All

We ought to be ready to send reinforcements to every threatened point. In that way and by persistent appeals to public sentiment, to the courts and to the legislatures, we ought to make headway in every part of the country. We are making this fight not only for our benefit but for the protection of the people and for the protection of the state.

The right of the people to recreation on Sunday after church hours is as old as the Christian church, and with the exception of parts of the British Isles and this country the people have asserted and maintained this right in every portion of the civilized world. There ought to be no room in a country like ours for forcing upon 110,000,000 Americans the cramped and superstitious notions of an obscure sect of fanatics of the seventeenth century.

KATHARINE MACDONALD AND VIRGINIA RAPPE--FIRST NATIONAL

"THE FEAR MARKET," A STORY OF BLACKMAILERS, IS NEW REALART PRODUCTION FOR ALICE BRADY

ALICE BRADY, star of the stage and of Realart, is to make "The Fear Market," an elaborate picture play of romance, intrigue and love. Realart's production will follow closely the stage play of the same name which ran at the Comedy Theatre in New York four years ago with Edmund Breese and Sydney Shields in the principal roles.

The picture will be filmed while Miss Brady is playing the "subway circuit" in her last season's success, "Forever After," and will be the last photoplay the Realart star will make before leaving for an extended absence from New York with her play.

In presenting Miss Brady in "The Fear Market" President Arthur S. Kane of Realart Pictures Corporation holds to his slogan "stories based on successful books and stage plays."

Clara Beranger made the screen adaptation and Kenneth Webb will direct the production. With the action of the first half of the play laid in Italy, Director Webb is under the necessity of going into extensive research and study in order to plan the sets of Italian villas, sunken gardens and Mediterranean scenic effects which abound in this offering.

One of New York's most famous hotels will be duplicated and a large mask ball with all the luxurious appointments of such an affair will be staged.

FILM BOARD GETS NEW MEMBERS

The Minneapolis Film Board of Trade now has nearly 100 per cent membership of the exchange doing business in the territory. The latest to join were Robert Cotton, manager of the World branch, and Frank Thayer, manager of the Supreme exchanges.

MASTBAUM RETURNS FROM TRIP

Jules Mastbaum, president of the Stanley Company of America, with headquarters in Philadelphia, has returned from a trip through the West, where he visited several theatres in quest of new ideas for theatres and programs, and incidentally to recuperate. He said that he had discovered a few choice tidbits, but that in the main we were far more advanced in theatrical affairs than they are in the West, and that he was going to get down to hard work and build a few more theatres.

RED CROSS STAMP SALE BEGINS DECEMBER 1

The Red Cross Christmas Seal made its first appearance over ten years ago. Since 1908 when Emily P. Bissell of Wilmington, Del., first offered the idea to the American Red Cross, this cheery little poster stamp has been an annual Christmas visitor to many American homes.

After the first year the Red Cross decided to turn over the sale to the National Tuberculosis Association and its affiliated societies.

This year the sale will begin December 1. The stamps will be sold from booths, especially designed for the purpose. Volunteer saleswomen will have charge of these booths in hotel lobbies, stores, theatres, postoffices, banks and other public places.

Story of Big Five Confirmed

And Other Los Angeles News from Giebler

THE rumor that has been current in picture circles for the past two weeks to the effect that Thomas H. Ince, Marshall Neilan, Maurice Tourneur, Allan Dwan and Mack Sennett had agreed to form an association for the making of motion pictures, has been confirmed by a statement from all concerned, through Thomas H. Ince.

The new association will take active form as soon as the contracts and agreements under which the several members are now working, has expired. Operations are expected to begin not later than Sept. 1 of the next year.

The members of the combination say that they do not consider it advisable at the present time to divulge the nature of their plans and the method of distribution, but they are nevertheless confident that their purposes and plans will meet with indorsement by exhibitors throughout the United States and foreign countries for the reason that the method of distribution is to be based on a plan that will be equitable and fair to both producers and exhibitors.

The object of the association is to be quality rather than quantity, and efforts will be confined to super-productions which they feel confident will meet with the approval of the public in general.

The members of the association also state that they will welcome and appreciate suggestions that exhibitors may care to offer between now and the time of their combined activities.

CALIFORNIA THEATRE REOPENS

The California Theatre, which passed under the ownership of the Goldwyn Film Corporation a few weeks ago, was reopened on the night of November 7, with S. L. Rothapfel, former head of the Strand, the Rialto and the Rivoli theatres of New York, as manager.

The California, which was closed two weeks ago for redecorating and remodeling, shows the fine touch of Rothapfel's decorative and architectural genius on every hand. There is not room here to go into detailed description of the changes, alterations and additions to the house, but the effect of the whole has resulted in an ensemble of art without garishness, and beauty, tone and color and luxury without ostentation.

The program, which consisted of the Goldwyn feature "The Flame of the Desert," with Geraldine Farrar and Lou Tellegen in the leading parts, and a carefully balanced list of short subjects was well received by the large audiences of the evening.

HISTORICAL FILM CORPORATION BUYS LAND

The Historical Film Corporation of America has purchased twenty-five acres of land at Burbank, Cal., and has begun the erection of office buildings and studios for the purpose of filming stories of the Bible. A group of ranch houses on the property has been remodeled into work shops for the engineers and architects, and two stages are being built. The original plan of the corporation was to film the Bible in fifty-two episodes of two reels each, in one year from the time production began. Now it is thought that it will take a much longer time than that to make the films, owing to the elaborate scale on which the pictures will be produced. Raymond Wells is director general of the corporation.

NEILAN GIVES UP LOIS WEBER STUDIO

Marshall Neilan, whose lease on the Lois Weber studio expires in a few days, is moving his headquarters to 1723 Allesandro street, opposite the Mack Sennett studio. Mr. Neilan plans to make another picture in the west, following the completion of "The River's End," featuring Levie Stone, then take his entire company to New York for future productions.

$350,000 THEATRE FOR PASADENA

J. M. Root, manager of the Strand Theatre in Pasadena, has announced his intention of building a new theatre for the exhibition of films on Colorado street east of Marengo avenue, which, when completed, with organ, seats and decorations, will represent an investment of $350,000.

J. W. Reidy, of Chicago, and other capitalists, are associated with Mr. Root in the new amusement enterprise. Architects are now busy on plans for the theatre, and an option on the site has been taken out.

WALKER'S AUDITORIUM REOPENS

Walker's Auditorium, on Grand, between Seventh and Eighth streets, opened on November 15, after having been closed for several months, with the seven-reel production, "A Woman of Pleasure," starring Blanche Sweet; a Sunshine comedy, a Mutt and Jeff cartoon, and a jazz band to furnish the music, as the opening bill. James Calney, recently a Chicago exhibitor, is managing the house, and his policy is to show only high class first run pictures.

REALART MOVES

The Realart Pictures Corporation, with quarters in the Merchants National Bank Building, have moved to the second floor of the Knickerbocker Building at 643 South Olive street, which they will occupy until the Realart Building at Ninth and Olive, is completed. Oren F. Woody is manager of the Realart Exchange.

FOUR AUTHORS WORK ON POLO STORY

Eddie Polo's new serial for Universal, "The Vanishing Dagger," which has just been begun at Universal City, is the joint work of four authors, Hope Loring, Milton Moore, Eddie Polo and Jacques Jaccard. The serial will be produced in eighteen episodes and will require a number of foreign settings, for which Polo may make another trip to outside countries.

"BABE" RUTH TO STAR IN BASEBALL MOVIE

George "Babe" Ruth, of the Boston Red Sox, has signed up to work in a baseball picture during the next six weeks, with David Flam, representing Jack Warner, president of the Al St. John company. Ruth's film contract will not interfere with his baseball activities, as his picture will be completed long before he is due to report for spring training.

FRENCH FLYING MISSION VISIT GOLDWYN

The French Flying Mission, traveling from Siberia and Japan to Paris, visited the Goldwyn studios during their stay in Los Angeles last week. Commandant Guinet, in charge of the Mission, has spent about ten

THOMAS H. INCE AND MAURICE TOURNEUR, OF THE "BIG FIVE"

months with the Japanese army in Siberia, training Japanese aviators. The other members of the commission, Captains Vuenin and Terrin, and Lieutenants Lafont and Beret, have been performing like duties in Japan. The Commission went to the Grand Canyon from Los Angeles, and plans to leave New York for Paris so as to reach the French capital before Christmas.

VISITED 500 THEATRES

A. P. Craner, west coast film man, who has visited more than 500 theatres in thirty-five of the states and a number of the Canadian provinces during the past few months, has arrived in Los Angeles, and will shortly identify himself with a new amusement enterprise in the film colony.

ENGLISH EXHIBITORS VISIT FILMLAND

Major R. Grierson, Captain A. Mears and N. Hobart, owners and officials of the Provincial Cinematographic Theatres, Ltd., and the Associated Provincial Picture Houses, Ltd., organizations that operate thirty moving picture theatres in England, spent four days in Los Angeles last week.

These English exhibitors, who are in the United States in the interests of their enterprises, visited the studios and local theatres, and collected information about the production and the presentation of films in this country, and gave a dinner party to a number of film people at the Alexandria Hotel before leaving for the east on Saturday night.

VALENTINO-ACKER

Rudolph Valentino and Jean Acker, members of the west coast film colony, were married just past midnight on November 5, by the Rev. Mr. Meyers, at the home of Joseph Engel, where the party in honor of Richard A. Rowland, president of Metro, was in progress.

Miss Acker recently played a prominent part in "Lombardi, Ltd.," with Bert Lytell and Mr. Valentino a leading part in another feature. The couple will make their home at the Hollywood hotel for the present.

KING VIDOR RETURNS

King Vidor, with his wife and baby and his brand new contract with the First National Exhibitors, returned from the east last week. Vidor will make a series of pictures with all-star casts in which Florence Vidor will play the leading feminine roles. As the proposed new Vidor studio will not be completed for some time, the first production of the series will be made at one of the Hollywood community studios.

NEW PRODUCING UNIT FOR LEWIS COMPANY

While Mitchell Lewis is resting, Cyrus J. Williams, manager of the Mitchell Lewis Producing Company, has put a new producing unit in the field, to make five reel features of original plays written by Director Robert North Bradbury. The first of these plays is called "Hollyhocks," and is being filmed in the Temecula Valley, between Los Angeles and San Diego.

Studio Shots

Jack Harron, a young brother of Bobby Harron, Griffith star, is playing in the Munroe Salisbury production, "The Phantom Melody," at Universal City.

The first of a series of stories which H. H. Van Loan contracted to write for Tom Mix is completed and is entitled "Three Gold Coins."

J. J. Cohn, business manager of the Goldwyn studio at Culver City, is leaving for New York in a few days.

Joe Ryan, who has played heavy in several William Duncan seriale, will himself be starred in a Vitagraph serial after his work in the current Duncan picture is completed.

Hal Cooley, leading man in recent west coast productions, is building a $20,000 home in Hollywood.

Jerome Storm is to remain the director of Charles Ray when Ray begins producing for the First National Exhibitors next year.

Johnny Hayes and Arby Arly play the leading parts in the Bulls-Eye serial, "The Fatal 30," now being filmed at the new town of Bulle-Eye at the top of Pacoima Canyon about forty miles from Hollywood.

William H. Bomb, formerly studio manager for the Famous Players-Lasky in New York City, is now studio manager for Marshall Neilan.

Helene Chadwick, of "The Cup of Fury" company at Goldwyn, has gone to New York to visit relatives and to shop.

William Desmond, who has been in New York for several weeks, has returned and will begin production immediately on "The Parish Priest," under the direction of Joseph J. Franz.

Fay Tincher and her mother are taking a vacation between Fay's pictures at Christie's at the Mission Inn in Riverside.

Albert E. Smith, president of Vitagraph, is expected to arrive in Los Angeles on November 17, to personally put in operation new plans and working schedules at the Vitagraph plant in Hollywood.

Benjamin B. Hampton, film producer, has purchased a home at 615 Manhattan place.

Adam Hull Shirk, publicity director of the Lasky studio, has returned from New York.

While Mary Pickford is in New York fighting the Wilkening suit, her company, in charge of Director Paul Powell, has gone to Independence, Cal. to shoot New England scenes for "Pollyanna."

Mitchell Lewis has signed up with Metro to star in a series of Jack London stories.

Rob Wagner, noted writer, has signed a contract to write plays for Charles Ray when Ray becomes a producer of First National features at the head of his own company next year.

Walter Edwards, who has been directing Marguerite Clark in New York, is expected shortly at the Morosco studio, where he is scheduled to begin the Ethel Clayton picture, "Young Mrs. Winthrop."

Adolph Zukor is expected any day at the Lasky studio in Hollywood.

GIEBLER.

WARREN KERRIGAN IN CONTRASTING SCENES FROM THE BRUNTON PICTURE RELEASED BY HODKINSON, "THE LORD LOVES THE IRISH"

Better Equipment
By E. T. Keyser

EQUIPMENT THAT LOOKS GOOD FROM THE VIEWPOINT OF THE PICTURE EXHIBITOR WHO WANTS TO BE UP TO DATE

At the recent Electrical Show held at the Grand Central Palace, New York City, the exhibit of the Nicholas Power Company excited unusual interest.

The display consisted of Cameragraphs and a line of special Power's accessories which are used in conjunction with them.

In one of the booths on the main floor the machines were shown, both still and in action, and on the mezzanine floor of the Palace the company had installed another exhibit where the Cameragraph was used in actual projection.

The exhibit on the mezzanine floor is said to have been one of the most expensive at the show, in point of money spent for purely exhibition purposes, having cost approximately $15,000.

The Power company was the only manufacturer of motion picture projector equipment exhibiting at the show, and it contributed to the general entertainment features incident to the trade gathering by showing motion pictures just as they are shown in leading theatres throughout the country.

Under the direction of Barnet Phillips, decorative architect, working in conjunction with the Power company's experts, the exhibit was worked out to resemble a miniature theatre, complete in every detail excepting as to seating accommodations.

Novel Effects Decorative

The inclosure was made up of solidly constructed wood columns and heading work, with hangings of heavy velour. The woodwork was in two tones of French gray, set off with delicate decorations in gold. The hangings were of a henna shade with valances of gray trimmed with gold braid and tassels. Plush rugs were also of gray, over brown, and more colors that blend nicely into the general scheme were provided by rich walnut settees and a center table upholstered and dressed in blue velvet trimmed with gold. Elegant electric lighting fixtures were on each of the graceful double columns surrounding the inclosure, and from the wide aisle as one approached the exhibit was seen an artistic suggestion of a garden view just outside a pair of French windows looking out of the inclosure. The set was lighted by an electric "flasher" equipped with colored globes that set it off to the best possible advantage.

At one end of the inclosure was a small projection screen which could be completely masked by the hangings. The screen was of the "diffusing" type, sold under the copyright name of Haltone.

All Trimmed In White

At the other end of the inclosure was the principal object of the exhibit, the Power's Cameragraph, equipped with Excelite, and operating just as it operates in leading theatres. The particular model shown was Cameragraph 6 B, beautifully enameled in white. The rewinding set was in white enamel, as was also the compensare for operation with alternating current. The incandescent bulb in the lamphouse, of 900 watt strength, worked at 30 amperes and 30 volts, although this current was more than ample to provide the desired 3 by 4 picture at a throw of 32 feet.

The machine was inclosed in an especially built wire glass booth, which made it possible for spectators to see "the wheels go 'round," as well as the operation of the machine by, two expert Power's projectionists, Joe and Sol Abrams, who were dressed in white uniforms. The pictures, which were shown every few minutes, were for the most part interesting industrials, which, in some instances, had a bearing upon

Views of the Nicholas Power Company's Electrical Show Exhibits. The Left Hand Illustration Shows the Main Floor and the Right Hand One, the Gallery Exhibit They Represent an Expenditure of About $15,000.

points demonstrated by the products of other concerns exhibiting at the show.

Raven Was On The Job

A. L. Reven, in charge of the Nicholas Power Company sales in the New York territory, managed the exhibit and was highly complimented for the manner in which it was arranged. Armed with such effective weapons as the ingenious little device which the company uses to demonstrate its special intermittent movement, and a lamp house equipment for carbons, which cries aloud the virtues of "grippo" jaws, Mr. Reven was on the job day and night to shout the praises of the Power's product.

Viking Sign Company

The Viking Sign Company, 560 Seventh avenue, New York representative of the Flexlume Sign Company, Buffalo, New York, showed the Flexlume illuminated sign with its raised, white, changeable Oplex letters that draw the crowd, both by day and night.

These letters are modeled separately on interchanging metal panels, which require but an instant's work to make change in sign reading, the operation requiring no changes in lamps or wiring.

The Viking Company also exhibited its own very attractive interior illuminated signs, which are adapted for lobby displays.

The Viking sign is composed of changeable glass lettering in various sizes, allowing the exhibitor to present to his patrons an illuminated billboard, the lettering of which may be changed at will and by an ingenious arrangement of vari-colored glass backing, the lettering in the same sign and with the same lamps behind it may be arranged to present different colors.

Enumerating Other Exhibits

Among the other exhibits were several that would interest the progressive exhibitor, which is only another name for those who read the Moving Picture World therefore, I will describe them from the exhibitor's point of view.

The manufacturers of the following, products have neglected to tell you World subscribers about their goods. Therefore, I would suggest that when you write them, you gently intimate that they would have heard from you before, had they cultivated your acquaintance through the advertising columns of the Moving Picture World and thereby let you know that they were making something that you could use.

Strauss and Company

Strauss and Company, 306 West Fifty-second street, New York City, showed a line of signs, both standard and electrically illuminated, the latter being equipped with a Kaufman flasher which added much to the attractiveness of this feature of outdoor house equipment.

Federal Electric Company

The Federal Electric Company, 627 West Forty-third street, New York City, exhibited its illuminated glass signs equipped with flashers and also an assortment of the Federal lamp sockets for incandescent lamps. This latter is a most ingenious device, which permits of a hole being drilled through a signboard or partition of any gauge or thickness, from the minimum to one inch. The lamp socket is inserted through the hole and clamped securely with a clamp washer.

With this device little time or labor is required to decorate a billboard or poster frame, the walls of a lobby or a ticket booth with as many incandescent lamps as may be desired.

These sockets are made to fit candelabra lamps, standard sign lamps, standard festoon lamps and also closed sign lamps and weather proof candelabras as well as outlet boxes.

Safety First Electric Lantern

The Federal Electric Company also exhibited its "safety first" electric lantern which constitutes a particularly good stunt for the use of the manager, projectionist or usher who wishes to navigate the premises without switching on the regular lights.

This lantern, which is so arranged that it casts no downward shadow, may be carried on the arm or stood on the floor. It carries a 4-cell, 6-volt battery which may be easily slipped into place and the light may be switched on or off instantly at the will of bearer.

The company also showed a line of its National renewable fuses in which the renewal cartridge cannot be incorrectly inserted in the case. This eliminates the possibility of improperly fusing the current circuit. The rating of the fuse is always in plain view, stamped on the metal tell tale indicator. This fuse may be renewed indefinitely. When a blow-out occurs, the old core is removed and a new one inserted.

The Lightolier Company

The Lightolier Company, 569 Broadway, New York City, had a display of electric fixtures that would interest many of our exhibitor readers who are planning new houses or renovating their present theatres. The exhibit covered the fields of direct and indirect lighting and was particularly strong in wall fixtures, both plain and decorative, for Edison and candelabra base lamps.

The Star Fuse Company, Inc.

The Star Fuse Company, Inc., 290 Church Street, New York City, exhibited its renewable plug fuses, which may be renewed in a few seconds without taking the fuse apart, by simply making a one-half turn of a

Yama-Yama Dance Recently Given by the Employes of the American Photo Player Company at Oakland California

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Columbia
SPECIAL
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Alternating Current
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Columbia
White A. C. Special
Carbons—and
nothing more.
Silent, steady,
brilliant light
without any extra
equipment whatever—

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Cleveland, Ohio

set screw that clamps the refills between two brass clips. These plug fuses, for which refills may be obtained separately, are furnished in ampere ratings of 6,10,15,20,25,30, and the economy of their use is demonstrated by the fact that the refills for each rating of fuse costs less than one-eighth the price of the complete fuse.

W. & J. Sloane

W.& J. Sloane,Fifth avenue and Forty-seventh street New York City, whom we have always associated with floor coverings, were on deck with a method and means of cleaning them.

Sloane's exhibit consisted of a line of their "invincible" vacuum cleaners, particularly adapted to picture house use. These are of the turbine type and practically silent in operation, without valves,pumps, or gears to become noisy or out of order. One model in which the exhibitor would be most interested is the three stage junior truck, with one-third horse power motor and mounted on a truck frame with sixteen inch wheels, which permit the device to be moved about the house at will. The heavy duty truck models are made in three sizes, with motors of one-half, one and one and one-half horse power, respectively.

These latter have great power and large dirt capacity and are mounted on four large,rubber tired wheels one pair of which is connected to a steering handle.

Fire Extinguishers

The Johns-Manville Company,Madison avenue at Forty-first street, New York City, showed a line of its fire extinguishers, in which air pressure may be quickly stored by means of a pump, permitting a steady stream to be thrown accurately on the fire with the use of one hand.

A feature of this extinguisher is that its pressure thrown stream is controlled at the nozzle and that both nozzle lever and pump handle may be sealed to facilitate inspection and discourage tampering.

Another device in the fire extinguishing line, and one which retails at a very moderate price was the "Pronto" exhibited by the Allen Corporation, 377 Madison avenue, New York City. This device consists of a metal capped bottle containing the extinguishing fluid, which is held, ready for use in a special bracket which automatically acts as a de-capper when the bottle is removed for fire use. The fire-killing liquid with which the bottle is filled is twice as heavy as water.

Its manufacturers claim that it may be thrown from twenty to thirty feet with accuracy, also that it will leave no stain and does not injure delicate colors or fabrics.

A point which the Allen Corporation makes is that the low cost of this device permits of any desired number being distributed throughout the premises to be protected so that no time will be lost in getting an extinguisher into action immediately a fire is discovered.

Arnold Electric Tool Company

For work around the theatre or in the projection room, and tool bench, the electric drill, shown by the Arnold Electric Tool Company, 114 Liberty street, New York City, will prove an acquisition.

This drill is thirteen inches in length and weighs six pounds. It will drill a one-quarter inch hole in steel or a three-eighths inch hole in brass.

The motor is of the universal type and will operate on 110 to 125 volts and 25 to 60 cycle current. It has a switch on the handle and is attached to ten feet of water-proof wire and attachment plug.

The drill and motor are cooled by rotary fans, housed in the casing. The drill may also be used with a taper socket on the tail stock of a lathe or as a drilling attachment on other tools.

WHAT THE C. P. GOERZ AMERICAN OPTICAL COMPANY HAS DONE TO HELP OUT THE AMBITIOUS PICTURE SHOOTER

HERE are several improved dissolving and vignetting devices that are certain to interest the moving picture photographer. The first illustration shows a side view of the Goerz Round Closing Dissolving and Vignetting device, mounted on an extension tube with sliding base and mask box attachment.

The complete device,as shown, is used on Pathe cameras No. 1 and 2, and can be attached by means of adapters to Debrie,Moie,Prestwich,No.4 and 5 Universal Gaumont, Eclair, Shusteck and other standard cameras. For Bell & Howell cameras,a front vignetting attachment is supplied by the Bell & Howell Company, which carries the whole device.

A stop-pin attachment has recently been added to the Round Closing device, which restricts the operation of the lever to certain limits which are set by the cameraman, and this attachment is supplied with all Round Closing devices.

Illustration No. 2 gives a front view of the Round Closing Dissolving and Vignetting device.

With Mask Board Attachment

Illustration 3 shows the device with mask box attachment removed and mounted on a Bell & Howell front vignetting attachment, which is clamped under the tripod tilt of the Bell & Howell camera.

In place of the extension tube,a short tube is furnished for the Bell & Howell attachment, without extra cost.

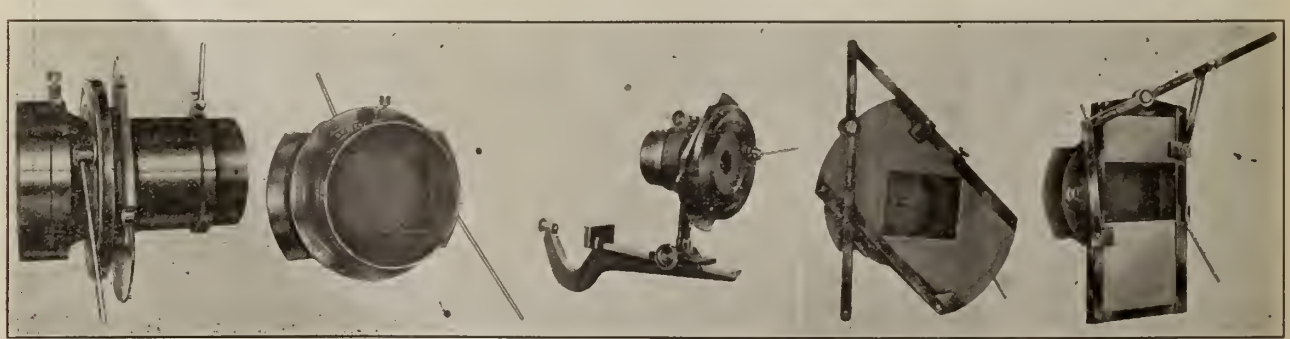
The fourth illustration gives a good idea of the Goerz Square Closing Dissolving Device mounted on an extension tube and sliding base, together with Round Closing Dissolving and Vignetting device and mask box attachment.

This Square Closing device may be fitted to any camera already equipped with the Goerz dissolving and vignetting devices. The device is a separate attachment that is interchangeable with the Double Exposure device shown by illustration 5.

The Double Exposure Device

This latter is the Goerz Double Exposure device mounted on extension tube and sliding base, together with the Round Closing Dissolving and Vignetting device and mask box attachment. This double exposure device may be fitted to any camera already equipped with the Round Closing Dissolving and Vignetting device and

(Continued on page 574)



Some Goerz Contributions to Better Photography.Left to Right,Side and Front Views of Round Closing Dissolving and Vignetting Device ,Same Mounted on B&H Attachment Square Closing Device and Double Exposure Device

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The AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine Without An Apology."

Experience has proven that The new American Projectoscope is without an equal as a compact, portable foolproof projection machine. Gets current from any electric light socket, runs film either backward or forward—can be stopped and held stationary at any point.

FOR DIRECTORS, FILM EDITORS, EXHIBITORS

For use by a director or film editor in examining film it is unequalled—titles can be held stationary on the screen and inspected. Exhibitors can use it to project features in their private offices while the theatre screen is in use.

FOR SCHOOLS AND CHURCHES

The Projectoscope is ideal for schools and churches. Anyone can operate it—no experience necessary. Either hand-driven or motor-driven devices supplied. Throws a perfect picture. Can be set up and taken down in a minute. No rewind necessary.

FOR COMMERCIAL USE.

Hundreds of firms with reels of commercial films are equipping their salesman with Projectoscopes. *"Seeing is believing".* Prospects can be shown every detail of manufacture—the product in actual use. As a result sales increase tremendously. Easily portable—carries like a suitcase.

SEND FOR BOOK LET!

Write today for descriptive booklet. Learn how YOU can use the Projectoscope to advantage. You incur no obligation. Ask us for it Today!

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CHICAGO, ILLINOIS

Projection Tips

BY F. H. RICHARDSON

ELMER J. DACEY, Laredo, West Virginia, sends $4.90 for handbook, lens chart and question booklets. He also incloses sample of film punching which is perhaps the limit. The film was a new print. Wish I knew from what exchange it came, that I might ask how it got by the "inspector" (?). Why did not the inspector cut out the ruined film, report it to the manager and have it charged to the theatre? Probable answer: film "inspected" at the rate of a thousand feet per each two minutes.

What Dacey Says

Neighbor Dacey says: They say the small town projectionist does it. Well, I'll tell you that in some small towns, especially in the coal fields, they employ a better class of projectionist than they do in some city houses. I might add that while this is the only non-union coal field in West Virginia, I and several other Logan County men belong to the only projectionist local in the state, i. e. Local Union No. 500. Have one Simplex now, and another coming. When it arrives will write further about our equipment.

You Are Quite Right

All right, Old Man. Glad to hear from you at any time. You're quite correct in saying that some small town men are progressive, up to date projectionists--more so than some city men, I see that L. U. 500 is in Charleston, West Virginia. It is distinctly to your credit that you belong to the organization of your profession. My compliments to the Logan County men.

Film Waxer

The Werner Film Projector Manufacturing Company, St. Louis, hands us, for inspection and approval, its new film waxer. We have had the same tested and reports are that it works well. It is five inches high, five inches long and nine wide. With it go a dozen sticks of wax compound, which should be sufficient to last several months. The device showed me will be worth its cost to any house using first run.

The Union Official Should Know

While on the recent trip through New England and Eastern Canada an exhibitor sprung the following on me, the conversation being reconstructed almost verbatim from my notes.

"A few days ago the business agent of the projectionist local called on me with regard to certain matters, and in the course of the conversation several times mentioned the 'booth,' meaning our projection room. He also informed me that one of the fans was all bent up and not fit to use.

"Inasmuch as I had installed a new fan in each of the two projection room vents less than three months before, I was interested in that statement to the extent of mounting to the projection room immediately, accompanied by the aforesaid business agent. Both fans were running smoothly and were apparently in perfect order. I pointed out that fact when, to my amazement, the business agent said, 'Naw, that ain't what I mean. Here it is,' and he pointed to the revolving shutter of the left hand projector. That was according to him the 'fan.'"

Is It Right?

"Now Mr. Richardson, do you honestly think it is right and decent for a union to have for its business representative a man who does not even know the correct name for things? The projection room he called a 'booth' and the revolving shutter a 'fan.' I have myself been a projectionist, and a student of my profession while it was my profession, just as I hold every man should be. Suspecting that this union officer lacked is knowledge of more things than names, I asked, 'What is the fan for?' His reply was, 'To keep the flicker off the sheet.' Can you beat it? Is such a man fit for a business representative of a union?"

A Pertinent Question

All of which raises a most interesting, and it seems to me, a pertinent question. Only quite recently an officer of Local Union No. 306 of New York City boasted (I can call it by no other name) that the union paid him nine "bucks" a day. Actually he smote himself on the chest as he declared the fact. He seemed to think it a tremendous sum, and that part was just a bit amusing. Now this man in his official capacity, whatever it is (I did not ask him), represents presumably a body of projectionists engaged in selling just two things, namely, labor and knowledge. Perhaps I might better say a combination of labor and knowledge.

Surely such a body would not care to be represented except by its highest class men. Surely it would not care to have itself represented before the employer by anything less. Now I do not positively know what the 306 man knows or does not know, but I will venture a modest bet (I know him fairly well) that out of ten very simple questions, relating directly to projection, and of very great importance from the viewpoint of effiolency, he cannot answer two correctly. And mind you they will be simple questions--nothing in the least complicated. For instance, under what conditions is there advantage in using a meniscus bi-convex condenser? Surely any competent projectionist must know that.

Must Be Answered

It seems to me a union should, in the very nature of things, have for its officers, particularly for its business representative, the very highest class men in its ranks. I think that the exhibitor who started this must be answered by an emphatic NO when he asks if it is right and decent for a union to have as its business representative a man who does not even know the proper names for things. That is my view.

This is, however, a matter of great importance, and I would like an expression of opinion from union men all over the world. May I have it? Names and location will NOT be published if non-publication is requested. Please place such a request at the beginning of letter instead of at its end.

WHAT ABOUT THOSE REELS

Some several weeks ago we recommended to your favorable consideration the Boylan Even Tension Reel. This reel would stop all projector takeup trouble, and would, we firmly believe, eliminate a large amount of damage to films. Why in' Sam Hill don't you who have tried them report your experience? Seems to me it is up to you to help things along to that extent anyhow. What do you think about it?

NEW THEATRE IN HILLSDALE, MICHIGAN

Paul Walker, Hillsdale, Michigan, says:

"Attached find program of our new theatre, "The Dawn," which is some house, if you ask me. Seats eight hundred and runs both pictures and vaudeville. Have pipe organ 'n everything. Projection room ten feet square, built of hollow tile and located in rear center of balcony. Has running water, twenty-two inch vent in ceiling, with good fan; also two inlet vents a little more than a foot square, in wall near floor. Am using two Simplex projectors. Distance of projection one hundred and three feet. Picture twelve feet. Have the light loss reduced to a minimum. Tried Extralite shutters, but discarded them. They make my picture hazy. Get good results with forty amperes. Use two rectifiers. Don't like em. Give too much trouble. September 6 I wrote H. A. Campe, Pittsburgh, inclosing twenty-five cents for copy of proceedings of Society Motion Picture Engineers. As yet have not received reply. Wonder what's the matter. Wish you lots of luck on your trip. Regret that I cannot hear you."

You should write President Campe again. Either the letter did not reach him, his letter did not reach you or---. The projection room dope sounds good. Let the good work go on, but I see no reason why the Extralite shutter should make your picture hazy. Hundreds of projectionists are using them with success. Notice your name on program. That is as it should be; BUT, why not use proper title? "Operator" is a bit out of date. The best men don't use it any more, and progressive managers demand something more than a mere operator of a machine. Paul Walker, Projectionist, would look very much better in the program. and what is more to the point, it would be correct.

Edwin Carewe Announces

The following productions for 1920:

"Rio Grande"
by Augustus Thomas

"Queen of the Moulin Rouge"
by Paul M. Potter

"Habit"
by Tom Barry

"What Man Calls Love"
by Augustus Thomas

Current Releases:

"The Right to Lie" by Jane Murfin

"The Web of Lies" by Finis Fox

Starring Dolores Cassinelli

Distributed by

PATHE

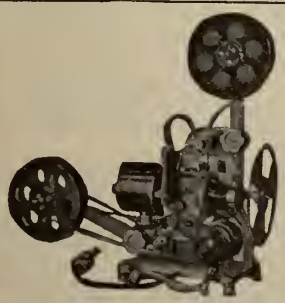
"By Their Deeds Ye Shall Know Them"

"THE SOUL OF A WOMAN"..... EMILY STEVENS
"THE SNOWBIRD"..... MABEL TALIAFERRO
"THE HOUSE OF TEARS"..... EMILY STEVENS
"THE SPLENDID SINNER"..... MARY GARDEN
"HER GREAT PRICE"..... MABEL TALIAFERRO
"THE VOICE OF CONSCIENCE"..... FRANCIS X. BUSHMAN and BEVERLY BAYNE
"GOD'S HALF ACRE"..... MABEL TALIAFERRO
"PALS FIRST"..... HAROLD LOCKWOOD
"THE TRAIL OF YESTERDAY"..... BERT LYTELL
"THE WAY OF THE STRONG"..... ANNA Q. NILSSON

Mr. Carewe's past achievements will cause exhibitors to watch for his future productions

EDWIN CAREWE PRODUCTION, Inc.

HARRY CAHANE, Treasurer — Suite 809, Brokaw Building, BROADWAY



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THE NEW PREMIER PATHESCOPE

Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

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ERBOGRAPH CO.

203-211 WEST 146TH STREET NEW YORK

LUDWIG G B ERB President

is attached to the front of the mask box by means of clamp screws.

The Goerz Amber Devices

Another addition to the Goerz dissolve effect device is the Goerz Amber Device, in shape like the Goerz Round Closing device but, instead of steel leaves, it is fitted with amber colored celluloid leaves which do not entirely shut the light when closed but give the positive the same effect as if it had been taken on a foggy day.

When the amber device is opened up for a certain spot or vignette, the picture taken through the free opening will be exposed correctly, while the portion covered by the amber leaves will be under-exposed. The positive will show a darker circle around a perfectly exposed picture through which the action in the picture may still be seen. This will have the appearance of a spotlight and is called a "spot light effect."

This is not the only effect that may be obtained by the use of Goerz devices. Many others are at the disposal of those using the sliding base or the Round Closing device in front of the amber device, in which position it may be secured by means of an adapter. Double exposed circles and circle dissolves or the use of the Goerz device alternately are a few of the possibilities.

Those devices are all standardized and of the same high standard of workmanship that characterizes all the products of their makers, the C. P. Goerz American Optical Company, of 317 East Thirty-fourth street, New York City.

ARGUS ENTERPRISES HOLDS A SALES CONFERENCE

HE annual convention of branch managers and salesmen of the Argus Enterprises, Cleveland, was held at the Hotel Winton November 14 to 18.

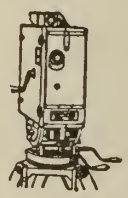
About forty representatives of this progressive, rapidly growing organization met to consider developments and new ideas of the company and to formulate their selling campaign for the coming year.

The Argus Enterprises, organized only a few years ago, has experienced a remarkable growth and has extended its business to international activities. It claims to be one of the most complete organizations in the motion picture industry. Its activities cover the writing, producing and distributing of photo-plays, educational and industrial pictures; the manufacture and distribution of projection equipment, and the supplying of complete theatre equipment.

Much of the time during the convention was spent on the new improved Argus-Mazda Universal Adapter for Mazda lamp projection, and the Argus Crystal Bead Soreen. These two Argus products are meeting with increasing popularity because of their great efficiency in matters of insuring better screen illumination and of reducing operating costs.

Both of these latter named products, by the way, are to be found among the star attractions of the aggregation of good things for the exhibitor to be found at the International CinemaQuipment Center at 729 Seventh avenue, New York City.

UNIVERSAL MOTION PICTURE CAMERAS AND BASS SERVICE



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Latest 200-ft. Universal Regular Model Tessar lens. Listed for $430. Bass Price..$367.00

Latest 200-ft. Universal Internal Shutter dissolve. List, $516. Bass Price.....$467.00

Universal Pan. and Tilt Tripod. List, $120. Price $108.00

Catalog free. Old cameras taken in exchange. C. O. D. telegraph orders shipped same day received.

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ROMAYNE COMEDIES
among the best
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Write or wire
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The Best For The Best of Them

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
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B. F. P. on The Great White Way

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Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

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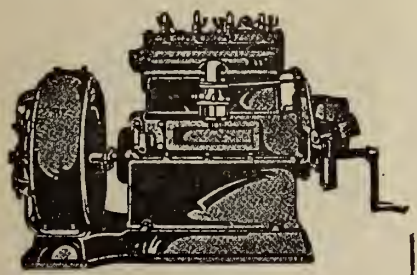

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It enables the operator to show motion pictures anywhere that electric current is available, it permits the film to be stopped at any point and held stationary on the screen like a stereopticon while some particular scene is described in detail, it allows the operator to run the film backward thus avoiding the necessity of a re-wind that it is so simple that anyone can operate it.

The Projectoscope has found a ready sale among theatre owners who desire to review forthcoming subjects in private offices. Musical directors have found the Projectoscope helpful also in showing the coming feature slowly thus enabling them to arrange music scores suitable for the forthcoming public presentation. In the studios hundreds of American Projectoscopes are in use by directors and film editors who find it helpful to be able to stop the film at any point to decide upon necessary "cuts," or changes in titling.

When you install new equipment, don't waste space by storing the old but serviceable outfit. Somebody will be mighty glad to give you a good price for it, if you will tell about it in the Moving Picture World's Classified Advertising Department. One dollar will sell a lot of equipment.

STUDIO FOR RENT

One of the stages at the Fischer Studios may now be rented.

Complete modern equipment.

For particulars apply, A. H. FISCHER STUDIOS & LABORATORY, 46 Main St., New Rochelle, N.Y. Phone New Rochelle 2277

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Every State—total, 25,300; by States, $4.00 Per M.

1,350 film exchanges	$7.50
313 manufacturers and studios	3.00
368 machine and supply dealers	3.00

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EXPERIENCED CAMERAMAN with complete equipment desires to locate with a reliable firm. Highest credentials, ready to go anywhere. Address S., care M. P. World, N. Y. City.

ELDERLY GENTLEMAN, refined, intelligent and alert seeks position as ticket chopper in moving picture house in Brooklyn. Mr. Kerson, 201 Sterling Place, Brooklyn, N. Y., telephone Prospect 7595

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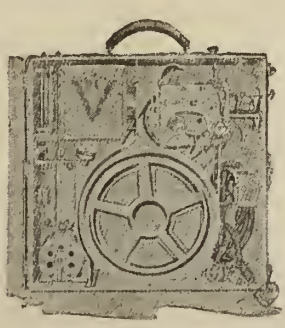

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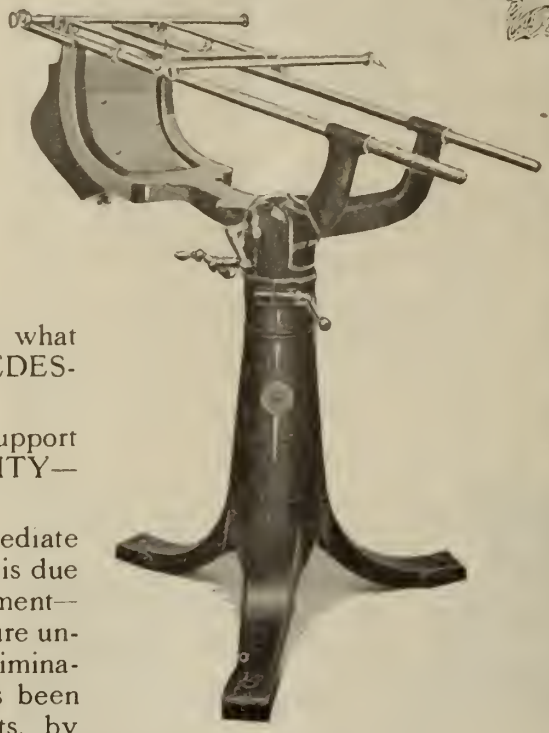

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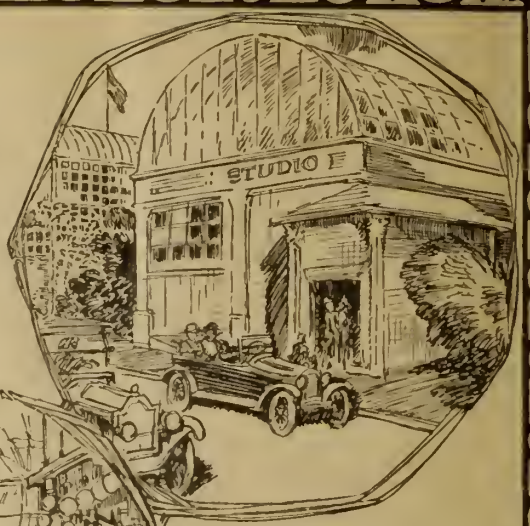

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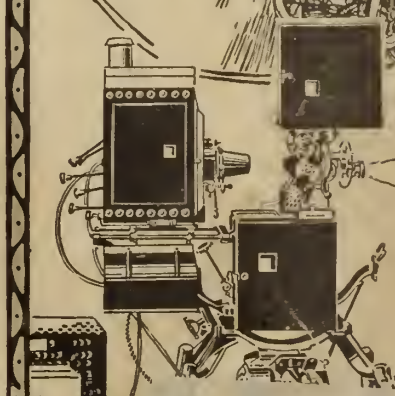
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